Notable Art Treasures

COLLECTED BY THE LATE

HENRY GRAVES

AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
NEW YORK

ARY OF THE
HNSON COLLECTION
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ON VIEW DAY AND EVENING
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
FROM FRIDAY, FEBRUARY 19TH, 1909
UNTIL THE DAY OF SALE INCLUSIVE

NOTABLE ART TREASURES

COLLECTED BY THE LATE

HENRY GRAVES

UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES
ON THE AFTERNOONS OF THURSDAY, FRIDAY
AND SATURDAY, FEBRUARY 25TH, 26TH AND 27TH
AND
AT MENDELSSOHN HALL
ON THE
EVENING OF FRIDAY, FEBRUARY 26TH

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De Luxe Illustrated Catalogue

OF

The Notable Art Treasures

COLLECTED BY THE LATE

HENRY GRAVES

ORANGE, NEW JERSEY

THE ENTIRE COLLECTION TO BE SOLD AT UNRESTRICTED
PUBLIC SALE ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY, OF

THE AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK
1909

COMPILED AND ARRANGED BY
MR. THOMAS E. KIRBY

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OIL PAINTINGS

SALE AT MENDELSSOHN HALL

Fortieth Street, East of Broadway

ON FRIDAY EVENING, FEBRUARY 26, 1909

BEGINNING PROMPTLY AT 8.30 O'CLOCK



No. 1

IVAN POKITONOW

Contemporary

PAYSAGE

A DELICATE little picture, showing a stretch of velvety lawn, dotted here and there with fruit trees, and traversed from left to right by a narrow foot-path, across which walks a woman in a vivid scarlet skirt. On the left the ground slopes upward, and on the slight ridge thus formed stands a large building with a tall tower. To the right a smaller house shows embowered among the trees, its white walls and gray slate roof looking cool and inviting under the flood of sunshine which pours from out a deep blue sky. The coloring is brilliant and the painting miniature-like in its delicacy of touch and accuracy of detail.

Signed at the lower right, I. POKITONOW, 1887.

Height, 4¼ *inches; length,* 10½ *inches.*



No. 2

IVAN POKITONOW

Contemporary

THE SPORTSMEN

In a broad tree-dotted meadow, a part of which is used for the cultivation of vegetables, two men stand talking to a young boy. Both carry shotguns, and are evidently in search of game. They gaze earnestly into the distance, and one of them, with upraised hand, shades his eyes from the glare of the sun. The boy is pointing out where the quarry has lit, and near by their dog stands eager to be off. The view extends, bathed in sunshine, to the blue horizon, and in the middle distance is a glimpse of the waters of a narrow river.

Signed at the lower right, I. Pokitonow, 1887.

Height, 6¼ *inches; length,* 14¼ *inches.*



No. 3

ÉDOUARD CHARLEMONT

1848—

LE BUVEUR

BESIDE an open window, through which can be seen an expanse of green sunny meadow, stands a cavalier of the late seventeenth century. He wears a coat and breeches of gray, his arms thrust through holes in the shoulders of the coat, the sleeves dangling at his side. A broad-brimmed hat is set above a face which is framed by long curly locks descending upon his shoulders. He raises a flagon to his lips in a toast to some companion near by, and a rapier suspended from a broad leather baldric lies on the table close at hand.

Signed at the lower right, E. CHARLEMONT, 84.

Height, 12¼ *inches; width,* 6¾ *inches.*

No. 4

FERDINAND ROYBET

1840—

LE TÉNOR



A YOUNG man stands beside a large portfolio which has been carelessly thrown on the floor, holding in his hand a piece of music, from which he is singing lustily. His posture is somewhat theatrical, as he stands with one foot advanced, head and body thrown back, and both hands upraised to mark the cadences of his voice. He is richly dressed in the style of the early seventeenth century, in white silk doublet and knee breeches; a wide ruff is round his neck, a broad sash of white silk round his waist, and his knees are girt with ribbons. His dark hair falls in long ringlets about his shoulders, and his whole air is that of a wealthy dilettante of the period.

Signed at the lower left, F. ROYBET.

Height, 12¾ *inches; width,* 8 *inches*

No. 5

GIOVANNI BATTISTA QUADRONI

– 1848—

175

THE NATURALIST

An elderly man in a tall beaver hat, pink tail-coat and knee breeches, stands with an expression of disgust on his face in a rough patch of ground, beside a thistle as tall as himself. That he is a naturalist, or rather an entomologist, is shown by his butterfly net, which lies on the ground beside him, and his collecting box, which hangs, wide open, by his side. A fox slinks away on the left, with a little dog snapping at his heels, and a brace of partridges fly off with shouts of clamorous terror. He has evidently disturbed an impending tragedy, and is as much startled at the resultant outcry as are the principals themselves.

Signed at the lower left, G. B. Quadroni.

Height, 13¼ *inches; width,* 10 *inches.*

No. 6

JEAN LÉON GÉRÔME

1824—1904

THE SULTAN AT PRAYER

The picture shows the corner of a Mohammedan mosque, on the tessellated pavement of which stands an old Arab with a flowing white beard, his eyes and hands upraised in the attitude of prayer. He is clad in a long loose robe of blue, girt at the waist by a broad sash, and wears over it a long fur-lined coat. On his head is the green turban of a hadji, which can only be worn by those who have made the pilgrimage to the Prophet's tomb at Mecca, while his feet are bare, in accordance with Mohammedan ritual. Behind him, sitting cross-legged, is a figure in a flowing robe, with a tall conical hat on his head, and in the background, beside a lofty column, a poorly clad man raises to his lips a cup of water taken from a large jar near by.

Signed at the lower left, J. L. Gérôme.

Height, 16 *inches; width,* 12¾ *inches.*



No. 7

JEAN LÉON GÉRÔME

1824—1904

THE ARTIST'S MODEL



The picture shows a corner of Gérôme's studio, with the plaster model of a statue of a woman, almost finished, standing on a rough wooden platform. The artist's model stands with her back to the spectator, casting a linen cloth over the effigy. She is quite nude, the pink and white of her flesh affording a pleasing contrast to the dull gray of the statue. On the floor, close by, the sculptor Gérôme washes his tools in a bucket of water, placing them to dry on an upturned box beside him, and around the walls are hung suits of armor, model ships and other paraphernalia of a studio.

Signed J. L. Gérôme.

Height, 19½ *inches; width,* 16 *inches.*

No. 8

JEAN JACQUES HENNER

1829—1905

GIRL WITH THE RED HOOD

One of those studies of women, temperamental, mysterious and elusive, suggestive of the spirit rather than the flesh, in which this artist finds the expression of his ideals. It is the half-length portrait of a young woman who sits facing the spectator, her right elbow supported upon a table, her cheek resting lightly upon the fingers of the right hand. A cloak of scarlet cloth is thrown around her shoulders and over her head, drawn forward and fastened closely beneath the chin, framing an oval face, dark-complexioned, with a mobile mouth and well-formed nose, surmounted by a wealth of dark chestnut hair. Her deep brown eyes are full of expression, as they gaze upward out of the picture to the right. It is painted with a breadth of manner and a rapidity of execution which has grasped firmly and rendered faithfully the feeling of mind as well as of body.

Signed at the upper left, J. J. Henner.

Height, .24 *inches; width,* 19¾ *inches.*



No. 9

DOMINIQUE FÉLIX DE VUILLEFROY

1841—

THE END OF THE DAY

The end of a long summer day: a day of wearisome toil under a burning sun. Over a tract of rough country covered with long coarse grass the dying sun, just dipping brilliant red beneath the horizon, sends a last ray, which touches the waters of a small pool in the foreground, imbuing them with a crimson glow which warms and vivifies the cold gray reflection of the sky overhead. A team of oxen fastened together by a heavy wooden yoke stands drinking in the shallow pool, the rippled surface of which reflects their shapes in grotesque caricatures. At the edge of the pool a young peasant stands leaning upon a staff, his attitude expressive of weariness and an intense desire for rest.

Signed at the lower left, Vuillefroy.

Height, 18½ *inches; length,* 24½ *inches.*

No. 10

JEAN BAPTISTE CAMILLE COROT

1796—1874

THE HAY CART

In the centre of a group of trees stands a rough two-wheeled hay cart with lofty sides, to which are harnessed two gray horses. On the left, out of the shadow of the woods, a peasant approaches, a scythe slung over his shoulder, his back bent as if with a long day's toil. For the most part the trees grow thickly together, their foliage obscuring the sky, but in the centre they thin out somewhat, and between their trunks appear glimpses of the country beyond, while their feathery branches stand out against the gray of a cloud-covered firmament. On the right the ground rises into a rounded hillock, on the slope of which the figures of a man and woman are seated on the mossy turf. The time is evening, and the sun casts long shadows in the semi-obscurity of the glade.

Signed at the lower right, Corot.

Height, 13½ *inches; length,* 18 *inches.*



No. 11

AN OLD MILL AT VILLE D'AVRAY

BY

J. B. C. COROT

No. 11

JEAN BAPTISTE CAMILLE COROT

1796—1874

AN OLD MILL AT VILLE D'AVRAY

The calm waters of a mill stream run through the centre of the picture. On the right a narrow path skirts the top of the embankment, shaded by a row of willows, beneath which sit a couple of young children. In the background, stretching across the water and for some distance to the right, are the mill buildings, an irregular pile of gable ends and red brick walls, wherein the archways through which the water flows show like darksome caverns. On the left is the farther bank of the stream, affording a glimpse of sunlit meadow stretching to the horizon, with a few willow trees growing on the water's edge. The sky is a summer blue, partly covered by a few white clouds, and the smoke from the mill chimney ascends straight into the still air.

Signed at the lower left, Corot.

Height, 15¾ *inches; length,* 21¾ *inches.*


COROT

No. 12

TWILIGHT

BY

J. B. C. COROT

No. 12

JEAN BAPTISTE CAMILLE COROT

1796—1874

TWILIGHT

From the borders of a rocky pool in the right foreground a woman wends her way over a broken piece of ground towards a clump of trees which crown a small eminence. The tender greens of the foliage merge by insensible gradations into the bluish green of the trees and the reflection of the blue heaven in the water. The gentle glow of evening tones down the more garish colors of the day-time, and the light shining from a sky of tender azure, in which float a few beautiful masses of white cloud, lends an air of peace to all the scene. On the right the view extends over gently undulating ground, past a small building, to the horizon, glowing pink in the rays of the departing sun.

Signed at the lower left, Corot.

Height, 19½ *inches; length,* 24 *inches.*

Collection of Admiral Jaurès, *Paris.*
Collection of M. Knoedler & Co., *New York,* 1893.



No. 12

JEAN BAPTISTE CAMILLE COROT

1796—1874

Good

TWILIGHT

From the borders of a rocky pool in the right foreground a woman wends her way over a broken piece of ground towards a clump of trees which crown a small eminence. The tender greens of the foliage merge by insensible gradations into the bluish green of the trees and the reflection of the blue heaven in the water. The gentle glow of evening tones down the more garish colors of the day-time, and the light shining from a sky of tender azure, in which float a few beautiful masses of white cloud, lends an air of peace to all the scene. On the right the view extends over gently undulating ground, past a small building, to the horizon, glowing pink in the rays of the departing sun.

Signed at the lower left, Corot.

Height, 19½ *inches; length,* 24 *inches.*

Collection of Admiral Jaurès, *Paris.*
Collection of M. Knoedler & Co., *New York,* 1893.



No. 13

GRAY SKIES ON A SUMMER DAY

BY

C. F. DAUBIGNY

No. 13

CHARLES FRANÇOIS DAUBIGNY

1817—1878

GRAY SKIES ON A SUMMER DAY

The scene shows a shallow, weedy backwater, with the low-lying banks running out into the water, and forming a number of islets which lie half-submerged, showing the green of their vegetation an inch or two above the surface of the pools. In the centre of the picture a few herons are standing, searching for their food beneath the limpid water. To left and right groups of large trees grow close to the water's edge, while in the centre of the picture they recede into the dim distance, the varying tones of the masses of green foliage contrasting with the brighter green of the grass and the bluish tints of the distant trees. The sky is covered with a curtain of white clouds, whose beauty is intensified by the glimpses of deep blue heavens beyond.

Signed at the lower right, Daubigny, 1875.

Height, 8½ *inches; length,* 14¾ *inches.*

Exhibition of One Hundred Masterpieces, Baeye Monument Association, *New York,* 1890.





No. 14

CHARLES FRANCOIS DAUBIGNY

1817—1878

FADING LIGHTS

A BROAD river runs across the foreground of the picture, bends to the right, and is lost to view around a curve of the steep wooded banks. The light of day is fast disappearing, and the low level clouds which fringe the darkening sky are flecked here and there with the ruddy glow from a sun which has already disappeared from view. The bordering trees cast a deep shadow over the quiet waters, and the river flows on in semi-darkness, relieved only by the silvery gleam of a wavelet caused by a number of ducks hurrying towards the bushes which fringe the water's edge. The illusive charm of evening, the flickering of lights and shadows, the variations of the sombre tones of a large body of water when the borrowed grace of the sunlight is withdrawn, all these Daubigny shows us here, with the directness and simplicity of a lover of nature whose life was spent in close communion with all her diverse manifestations.

Signed at the lower left, DAUBIGNY.

Height, 11¾ *inches; length,* 19¾ *inches.*

Exhibition of ONE HUNDRED MASTERPIECES, BARYE MONUMENT ASSOCIATION, *New York,* 1890.

No. 15

CHARLES FRANÇOIS DAUBIGNY

1817—1878

VILLAGE BY THE OISE

5000

The picture shows a quiet reach on Daubigny's beloved Oise. The river stretches across the foreground to the middle distance, where it turns to the left beneath the houses of a small village upon the right bank. The sky is overcast and gray, the waters are of a mirror-like stillness, reflecting in their depths the cloudy firmament, the low tree-covered shore on the left, and the steep escarpment of the other shore, to which are moored several barges and other craft.

Signed at the lower left, Daubigny, 1858.

Height, 10¾ *inches; length,* 23½ *inches.*

Collection of Dr. Bruck, *Paris, the Artist's Physician.*
Private collection of William Schaus, *New York,* 1888.
Exhibition of One Hundred Masterpieces, Barye Monument Association, *New York,* 1890.



No. 16

GREEN PASTURE

BY

C. F. DAUBIGNY

No. 16

CHARLES FRANÇOIS DAUBIGNY

1817—1878

GREEN PASTURE

To the right of the picture a thicket of trees in full foliage spread their limbs against the gray of a cloudy sky. They stand on the crest of a small knoll, grass-covered and of rough surface. On the left the ground slopes gently downward to the shallow lily-covered waters of a small river. In the foreground a young woman is tending two cows, which slowly crop the luscious vegetation growing by the water's edge. In the middle distance the farther bank of the river rises into a grassy meadow, well wooded and extending into the dim distance. The still-flowing waters of the river reflect the blue green of the distant trees, blending it with the azure of the sky and the brighter green of the near-by vegetation.

Signed at the lower right, DAUBIGNY, 1877.

Height, 15½ *inches; length*, 26¼ *inches.*

Collection of AARON HEALY, *New York*, 1891.





No. 17

NARCISSE VIRGILE DIAZ DE LA PEÑA

1807—1876

THE POOL

In the depths of a forest of silver birches lies a small clearing, almost circular in shape, on the nearer side of which is a tiny pool, fringed with tufts of coarse grass. The silver tones of the tree trunks are strongly accentuated by broad splashes of light which filters through the interlacing boughs overhead. The open glade is in full sunlight, and above the branches of the encircling trees a small patch of blue sky, covered with rolling clouds, appears, and is reflected in the depths of the pool below. The figure of a peasant woman in white cap and blue apron appears in the middle distance, her back bowed under the weight of a large bundle, her costume lending a pleasing note of color to the prevailing tones of the composition.

Signed at the lower right, N. Diaz.

Height, 9½ *inches; length,* 13½ *inches.*

No. 18

NARCISSE VIRGILE DIAZ DE LA PEÑA

1807—1876

FONTAINEBLEAU

BESIDE a pool whose quiet waters reflect the deep blue and pearly white of the heavens, a young peasant woman is carrying a large bundle of fagots. The pool occupies the centre of a picturesque and rock-strewn glade deep in the heart of the famous forest. All around are thick trees, oaks and birches for the most part, their twisted branches standing out against the cloud-covered sky. The rank grass and sedge are yellow and dry, indicating the approach of autumn. The sunlight falls here and there upon the scene, and the trunks of the birches shine in places with a glow almost of burnished silver. The coloring is subdued and harmonious, the treatment of the sky and modelling of the clouds are equally fine, and the whole composition is full of grace and beauty.

Signed at the lower right, N. DIAZ.

Height, 10¾ *inches; length,* 14¼ *inches.*

Private collection of WILLIAM SCHAUS, *New York,* 1888.



No. 19

NARCISSE VIRGILE DIAZ DE LA PEÑA

1807—1876

ORIENTAL WOMEN



A GROUP of beautiful Eastern women, painted with all that romantic charm which Diaz, poet that he was, could bring into play. Beneath the shadow of a tree they sit, laden with jewels, the soft masses of their skirts clinging close to their limbs, their jackets and caps encrusted with bullion and heavy embroidery. One younger than the others rests her head on her companion's shoulder, and a third stands leaning forward above them. In the distance, in the glare of the sun, is the wall of the garden which confines them, and beyond are the buildings of the town, glaring white beneath the light from a blue and cloudless sky.

Signed at the lower left, N. DIAZ.

Height, 14½ *inches; width,* 11¼ *inches.*

Private collection of WILLIAM SCHAUS, *New York,* 1888.

No. 20

NARCISSE VIRGILE DIAZ DE LA PEÑA

1807—1876

THE BATHERS

A TENDER little scene, showing in every line the capacity for poetic sentiment and engaging frankness so characteristic of the artist. In the golden glow of a summer day a little group of maidens recline upon the banks of a river, resting after a dip in the cool waters. Their robes are loosely gathered round their lower limbs, leaving their shoulders and bosoms bare to the balmy air. Masses of spring flowers are in their laps, as though they intend later to weave wreaths for their fair hair. The ground dips to the blue of the river, and beyond rises gently into rounded hills, their outlines rendered indistinct by their cloak of verdant forest growth.

Signed at the lower left, N. DIAZ.

Height, 10¼ *inches; length,* 16¾ *inches.*



No. 21

IN THE FOREST

BY

N. V. DIAZ

No. 21

NARCISSE VIRGILE DIAZ DE LA PEÑA

1807—1876

IN THE FOREST

To left and right of a small pool which lies in the foreground grow giant trees, their trunks gnarled and battered by the storms of bygone years. The sun, shining brightly overhead, darts its rays through the innumerable gaps left by the branches, and falls dancing in broad patches and fantastic patterns upon the green of the leaves, the variegated trunks of the trees and the mossy earth beneath. In the centre of the glade, which is rough and strewn with rocks, two peasant women are gathering sticks for firewood. In the distance the trees thin out and the country becomes open, and from the edge of the forest a pack of hounds darts in full cry, followed by two huntsmen, their pink coats making vivid contrast against the background of vegetation. Along the horizon a low belt of trees terminates the landscape and presents an agreeable outline against the sky.

Signed at the lower left, N. Diaz.

Height, 20½ *inches; length,* 28¾ *inches.*

Collection of M. Malinet, *Paris.*



No. 22

EDGE OF THE FOREST

BY

N. V. DIAZ

No. 22

NARCISSE VIRGILE DIAZ DE LA PEÑA

1807—1876

EDGE OF THE FOREST

In a picturesque glade on the edge of the forest of Fontainebleau lies a shallow pool, surrounded with tall yellow grass and sedge, which is approached across a rough rock-strewn piece of ground by a narrow footpath leading through a gap in a belt of trees, some of whose branches are faintly touched with yellow, indicating the approach of autumn. A peasant woman, her back bowed beneath the weight of a heavy bundle of fagots, crosses the path in the middle distance. The foliage of the trees stands out clearly against a summer sky covered with fleecy clouds, their trunks being for the most part outlined against the darkness of the undergrowth, with here and there a patch of sunlight accentuating the gloom beyond. The placid waters of the pool reflect the blue of the sky above and the foliage of the trees on the farther side.

Signed at the lower left, N. Diaz, 71.

Height, 26 inches; length, 30½ *inches.*

Collection of Boussod, Valadon & Co., *Paris.*
Collection of M. Knoedler & Co., *New York,* 1893.



No. 23

JULES DUPRÉ

1812—1889

A RAY OF SUNSHINE

A SANDY road, deep sunk between its confining banks, runs from the right foreground to the middle distance, where it reaches the level of the surrounding country. The scene extends, a wild stretch of common, until it merges into the blue horizon lying darkling beneath the shadow of the heavy clouds, behind which the sun has obscured his face, while to right and to left dense thickets of trees add their shade to the prevailing gloom, their masses lending balance to the composition. On the right, beneath the shadow of the trees, stands a lowly one-storied cottage with thatched roof and rough-cast walls, towards which an old woman is slowly wending her way. Through a gap in the heavy masses of vapor with which the sky is covered appears a broad patch of blue near the zenith, whence a ray of sunlight darts down and with fine dramatic effect illumines a broad patch of road, the scarlet cloak of the woman and the white wall of the cottage, heightening and accentuating the impression of an approaching storm.

Signed at the lower left, J. DUPRÉ.

Height, 10½ *inches; length,* 14¼ *inches.*

Collection of M. FERDINAND HERZ, *Paris,* 1886.
Collection of THE AMERICAN ART ASSOCIATION, *New York,* 1892.





No. 24

JULES DUPRÉ

1812—1889

EVENING LANDSCAPE

THROUGH the centre of the picture flows a quiet river, on which floats a small flat-bottomed boat with a single occupant. On the right the form of a graceful tree rears itself on the water's edge, and spreads its shadowy branches across the sky. On the left the bordering meadow extends to a small cottage in the middle distance, half seen in the dim twilight, and beyond, the ground rises to the horizon, where it breaks into low hills of graceful outline. The shades of advancing evening are falling over the scene, and the white shirt of the boatman stands out vividly in the gathering dusk.

Signed at the right of centre.

Height, 10½ *inches; length,* 14 *inches.*

Collection of M. FERDINAND HERZ, *Paris,* 1886.
Collection of THE AMERICAN ART ASSOCIATION, *New York,* 1892.



No. 25

JULES DUPRÉ

1812—1889

MOONRISE

A VIVID and unusual rendering of a phase of nature majestic and awe-inspiring. The sense of loneliness in the midst of vast spaces, the immensity of earth and sky, overwhelm the mind, as the great orb of the harvest moon, rising above the edge of a narrow belt of cloud, shines from a misty sky, and, half revealing, half concealing the surrounding objects, lends to them the mystery of deep shadow and forms ill-defined. The details of a lonely foreshore, the rocks covered with slimy seaweed and the pools of water between the rocks emerge from the obscurity, and on the left a confused mass of dark shadows gradually assumes the outlines of a small cottage. A broad path of light is cast by the moon across a large pool in the foreground, and a candle gleams in the cottage window, the only sign of life in the desolate scene.

Signed at the lower left, J. DUPRÉ.

Height, 13¼ *inches; length,* 22¾ *inches.*

No. 26

JULES DUPRÉ

1812—1889

THE ROAD TO THE VILLAGE

THROUGH a flat country, lying lonely and dark in the swift-gathering gloom, a narrow roadway winds from the foreground towards a village whose buildings are faintly outlined on the horizon. A few fruit trees grouped here and there serve to deepen the obscurity, and on the right a lofty oak rears its limbs and foliage against the sky. The heavens are covered with a mass of filmy cloud, thinning toward the middle of the picture, where the last rays of the sun break through in a pale diffused light, illumining the surrounding country, while a ruddier glow shines through the branches of the oak tree.

Signed at the lower right, J. DUPRÉ.

Height, 15 *inches; length,* 18¼ *inches.*

Collection of M. FERDINAND HERZ, *Paris,* 1886.
Collection of THE AMERICAN ART ASSOCIATION, *New York,* 1892.



No. 27

THE OLD OAK

BY

JULES DUPRÉ

No. 27

JULES DUPRÉ

1812—1889

THE OLD OAK

(*La Rivière*)

A cow stands knee deep in a shallow reedy stream which runs through a flat marshy meadow. Upon the right bank grows a thick clump of trees, their foliage standing out darkly against the blue and gray of the sky. A tangled mass of undergrowth surrounds them and obscures the outlines of their trunks, of which one catches a glimpse here and there. In the middle distance a grand old oak tree is silhouetted against the horizon, rearing its head alone above the surrounding country. Subtle contrasts of the pale blue sky against the gray of the clouds accent and enliven the interest in the masses of vapor, and serve to harmonize the diverse colors of the scene.

Signed at the lower left, DUPRÉ.

Height, 15¼ *inches; length,* 21¼ *inches.*

Collection of M. CHARLES NOEL, *Paris.*
Collection of M. KNOEDLER & CO., *New York,* 1893.



No. 28

EVENING TWILIGHT

BY

JULES DUPRÉ

No. 28

JULES DUPRÉ

1812—1889

8705

EVENING TWILIGHT

The picture shows the banks of a wide river, lying glassy still at the end of a summer's day. Not a ripple disturbs the surface of the water, save that made by a small flat-bottomed boat, the occupant of which is leaning over the side, setting his night-lines. The sun has dipped below the horizon behind a clump of noble trees on the right of the picture, and its last rays shine blood-red through the interstices of the lower branches. The sky is covered by a light film of fleecy cloud, from the under surface of which a broad patch of light is reflected on to the surface of the water, giving it the appearance of molten silver, affording a strong contrast with the deep shadow cast by the trees and low-lying bank of the stream. The whole scene breathes an air of ineffable peace and calmness.

Inscribed on the back of the panel:
"A Madame Héloise . . . son vieux ami Jules Dupré."

Signed at the lower left, Jules Dupré.

Height, 17½ *inches; length,* 24½ *inches.*

Collection of M. Ferdinand Herz, *Paris,* 1886.
Collection of The American Art Association, *New York,* 1892.

No. 29

EARLY MORNING

BY

JULES DUPRÉ

No. 29

JULES DUPRÉ

1812—1889

EARLY MORNING

The tender pearl gray light of early morn suffuses the sky, revealing a humble cottage with thatched roof standing beside a narrow river. A faint glow, as of the first sunrise, illumines one of its whitewashed walls, in effective contrast to the gloomy shadows of a huge tree which stands on the left. Through the mist which is rising off the water the forms of trees and fences show, but the light is as yet of that mysterious quality which hides as much as it reveals, giving substance to shadow, and making the forms of the trees and bushes seem ethereal and ghostlike.

Inscribed on the back of the stretcher:
"A Madame Tarizol, son vieux ami J. Dupré."

Signed at the lower right, J. Dupré.

Height, 21½ inches; length, 25½ inches.

Collection of M. Ferdinand Herz, *Paris,* 1886.
Collection of The American Art Association, *New York,* 1892.



No. 30

THE RETURN OF THE FLOCK

BY

JULES DUPRÉ

No. 30

JULES DUPRÉ

1812—1889

9/50

THE RETURN OF THE FLOCK

Up a grass-grown country lane, deep sunk beneath its high banks and fringed with tall trees, an old man is driving a small flock of sheep. On the right the land rises in a level plateau, and on the left it falls gradually away beyond a belt of trees and across a wide valley until all detail is lost, merged in the haze of distance. Looking down the road which the sheep are ascending, the eye catches the gleam of water from a large pond at the foot of the hill, and beyond that the red roofs and white walls of a small village stand out in vivid contrast against the low tones of the foliage behind. The sky is perfect in modelling and refined in color, the greens of the verdure restrained and sympathetic, and the sunlight which falls upon the scene is in mellowed unison with the rest of the picture.

Signed at the lower right, Jules Dupré, 50.

Height, 27¾ *inches; length,* 39½ *inches.*



No. 31

LA LESSIVEUSE

BY

J. F. MILLET

No. 31

JEAN FRANÇOIS MILLET

1814—1875

LA LESSIVEUSE

3 20

In this picture the artist shows us the sparsely furnished interior of a poor cottage: the dwelling of those whose very life depends upon the fulfilment of a daily round of duties, womankind as well as man, and of whose being the habit of labor has become a part, to be taken as a matter of course, neither sought nor shirked. The faces of Millet's peasants never show repulsion for the task which is theirs, only sometimes a great weariness. Here we see a lofty open fireplace within which a large cauldron is bubbling over a fire of sticks, and before it a huge tub on a couple of trestles. A sturdy peasant woman in a blue dress covered with a coarse apron, sabots on her feet and her head bound in a kerchief, leans forward to pour the contents of a pitcher of water into the reeking lye. Her sleeves are rolled above the elbow, revealing huge muscular arms; her shoulders are broad and her posture indicates the quiet self-reliance of a woman whose life is spent in unremitting toil.

Signed at the lower left, J. F. Millet.

Height, 14¾ *inches; width,* 11 *inches.*

Collection of Elmer H. Capen, *New York,* 1889.
Exhibition of One Hundred Masterpieces, Barye Monument Association, *New York,* 1892.


J.F. Miller

No. 32

SHEEP SHEARING

BY

J. F. MILLET

No. 32

JEAN FRANÇOIS MILLET

1814—1875

SHEEP SHEARING

The scene shows the corner of a large farmyard surrounded by tall red-roofed buildings and shaded by two trees in the centre. A light fence divides it into two parts, in the farther one of which a number of chickens are busy feeding. On the nearer side of the fence a flock of sheep are huddled together, and a blue-smocked peasant is dragging one towards the entrance, where on an upturned barrel a man and woman are busily occupied in shearing his predecessor. In the distance a young woman walks through the bright sunlight, and a huge tumbril stands, sun-flecked, in the shade of the tree.

Signed at the lower right, J. F. Millet.

Height, 23½ inches; length, 28½ inches.

Collection of Gavet, *Paris.*
Collection of Fanien, *Paris.*
Collection of Crabbe, *Brussels.*
Collection of Gunsburg.
Collection of Defoer Bey.
Collection of Q. A. Shaw, *Boston.*
Private collection of William Schaus, *New York,* 1888.
Exhibition of One Hundred Masterpieces, Barye Monument Association, *New York,* 1892.





No. 33

THÉODORE ROUSSEAU

1812—1867

LANDSCAPE WITH POOL

BESIDE a marshy pool which has been formed by damming a small stream, a few peasants are preparing to quit work. Some fine spreading oak trees grow on the rising ground to the left, and in the middle distance is another group of trees. The sky is covered with hazy clouds, which are tinged with pink by the setting sun. The last level rays stream in a crimson flood over the brow of a low hill and touch the surface of the water with a tinge as of molten bronze.

Signed at the lower left, TH. ROUSSEAU.

Height, 4½ *inches; length,* 8½ *inches.*

No. 34

THÉODORE ROUSSEAU

1812—1867

LE COUCHER DU SOLEIL

A CHARACTERISTIC rendering of the sombre magnificence of the twilight hour. This manifestation of nature was ever full of attraction to Rousseau, and under the spell of its mystery and grandeur he has left us some of the most famous of his masterpieces. Over a marshy plain with a pool of water in the foreground the view extends to a belt of low trees in the middle distance. Here and there in the line of trees, one or two, more noble than their fellows, rear their heads high above the surrounding growth, their verdure-clad limbs forming a delicate tracery against the golden sky. The sun has already sunk beneath the horizon, leaving the meadows in gloom, but touching the higher branches with diffused light, and giving a ruddy tinge to the lower edge of a heavy bank of clouds.

Signed at the lower left, TH. ROUSSEAU.

Height, 7¼ *inches; length,* 13¼ *inches.*



No. 35

AUTUMN EVENING IN SOLOGNE

BY

THÉODORE ROUSSEAU

No. 35

THÉODORE ROUSSEAU

1812—1867

AUTUMN EVENING IN SOLOGNE

(*Dogs and Hare*)



The western sky is covered with a blaze of glory as the sun dips his last edge below the horizon, his rays piercing the dark masses of vapor, and transforming them at a touch into the semblance of molten metal. Beyond the cloud-forms is the still blue of the sky, affording a pleasant foil to the vivid contrasts of light and shade in the cloud itself. Through the semi-obscurity the glint of water on the right betrays the presence of a small river, running between shallow banks, and fringed with trees which add the shade of their branches to the gathering gloom. In the foreground is a group of dogs, the biggest of which holds a hare in his mouth, and proposes to defend it against all comers, although a fox-terrier with bristly back and quivering tail is apparently anxious to argue the point.

Signed at the lower left, Th. Rouſseau.

Height, 11¼ *inches; length,* 18¾ *inches.*

Exhibition of One Hundred Masterpieces, Barye Monument Association, *New York,* 1892.



No. 36

SUMMER MORNING ON THE OISE

BY

THÉODORE ROUSSEAU

No. 36

THÉODORE ROUSSEAU

1812—1867

SUMMER MORNING ON THE OISE

A WELL-KNOWN picture, full of atmosphere and sunshine, and expressed in a lighter and more joyous vein than some of the more sombre and majestic examples of Rousseau's art. The scene shows a low level meadow bathed in the calm light of a perfect day in early summer. Through the centre of the landscape flow the sparkling waters of the Oise, upon the bosom of which is the white sail of a small boat. Along the banks, and scattered here and there through the fields on either side, are trees, willows, alders, poplars, the bright green of their foliage reflected in the mirror of the still waters. A man sits with his dog near to two girls, and on the farther bank a few cattle come down to drink. The vibrant air is full of light; the color of the sky is exquisitely delicate, and the modelling of the fleecy cloud forms, flecked here and there with the rosy tinge of a declining sun, is rendered with great fidelity and nicety of expression.

Signed at the lower left, TH. ROUSSEAU.

Height, 16¼ *inches; length,* 24¾ *inches.*

Collection of LAURENT-RICHARD, *Paris.*
Collection of BERNONVILLE, *Paris.*
Collection of GEORGE I. SENEY, *New York,* 1885.
Private collection of WILLIAM SCHAUS, *New York,* 1888.
Exhibition of ONE HUNDRED MASTERPIECES, BARYE MONUMENT ASSOCIATION, *New York,* 1892.



No. 37

LISIÈRE D'UN BOIS COUPÉ

BY

THÉODORE ROUSSEAU

No. 37

THÉODORE ROUSSEAU

1812—1867

LISIÈRE D'UN BOIS COUPÉ

(Forest of Compiègne)

The picture shows a wide-extended landscape, stretching on the right over undulating country, pleasantly wooded and smiling in the sunshine, until it reaches the horizon, blue in the distance. On the left the ground breaks into low hills, of which one, tree-crowned, descends sharply toward a cluster of thatched cottages which stand huddled in a narrow valley, their steep-pitched roofs of thatch showing between the branches of the trees. In the foreground a group of peasants and a *garde champêtre* sit enjoying their noontime rest, and a woman ascends from the valley along a footpath which runs through the centre of the picture. The full-arched dome of the sky is soft and airy, alive with vibrating atmosphere, with a few white clouds here and there, and the bright sunshine envelopes the whole scene in a bath of light.

Signed at the lower left, T. Rousseau, 1833.

Height, 20¼ *inches; length,* 28¾ *inches.*

Collection of M. Faure, *Paris,* 1886.
Collection of The American Art Association, *New York,* 1892.



No. 38

EVENING IN THE FOREST

BY

THÉODORE ROUSSEAU

No. 38

THÉODORE ROUSSEAU

1812—1867

EVENING IN THE FOREST—FONTAINEBLEAU

A LARGE pool extends across the picture from right to left, lying darkling in the shadow of a dense forest of lofty trees which grow close up to its farther bank. In the foreground the trees have receded somewhat from the water's edge, leaving a natural clearing which is thickly grown with deep green mossy grass and studded here and there with large boulders, the lighter tones of which stand out strongly in the prevailing gloom. The time is near evening, and on the right the crystal clearness of the sky is tinged with the ruddy glow of the departing sun.

Signed at the lower left, TH. R.

Height, 25 inches; length, 39¼ inches.

Exhibition of ONE HUNDRED MASTERPIECES, BARYE MONUMENT ASSOCIATION, *New York,* 1892.



No. 39

CATTLE RESTING

BY

ÉMILE VAN MARCKE

No. 39

ÉMILE VAN MARCKE

1827—1891

CATTLE RESTING

A BROAD, flat meadow stretches across the picture, dotted with shady trees, and extending as far as the eye can see till it reaches a line of blue hills in the far distance. It is early summer, and the vegetation is rank and lush; every leaf is full and juicy, and the uncertain skies give promise of frequent showers. In the foreground a large red cow lies full face to the spectator, her head somewhat raised, her flanks enjoying the sunlight which plays full upon her. Close behind her is a companion, white with a brown head, and others are scattered here and there, standing or lying, feeding or placidly ruminating. A number of seagulls fly low, beneath a sky which is covered with heavy rain-clouds, a small patch of blue appearing at intervals between them.

Signed at the lower right, EM. VAN MARCKE.

Height, 11¼ *inches; length,* 16¼ *inches.*

Collection of AARON HEALY, *New York,* 1891.


Em van Marcke.

No. 40

VERDANT PASTURES

BY

ÉMILE VAN MARCKE

No. 40

ÉMILE VAN MARCKE

1827—1891

VERDANT PASTURES

THE time is early spring; the grass is green and juicy, every leaf is full of sap, and the vegetation as yet unscorched by the parching breath of summer. Ankle deep in the shallow waters of a little river which runs across the foreground of the picture, makes an abrupt turn on the right round a clump of trees, and disappears in the distance, stand two fine cows, one red and the other white. Lazily they nuzzle at each other in the full sunshine, their tails swinging from side to side, while their flanks seem to heave with lazy enjoyment. In the background a number of other cows are cropping the long grass, while one of their number is slowly approaching the drinking place. The view extends over a level meadow to a line of dark trees on the horizon, with here and there one taller than its fellows standing out against the sky, which is covered with a bank of heavy gray clouds, except for a broad patch of blue at the zenith.

Signed at the lower left, EM. VAN MARCKE.

Height, 19¾ *inches; length,* 24½ *inches.*



No. 41

SHEEP AND SHEPHERD

BY

C. E. JACQUE

No. 41

CHARLES ÉMILE JACQUE

1813—1894

SHEEP AND SHEPHERD

On the slope of a hill on which grow a few gnarled and stunted trees a small flock of sheep are busy cropping the short blades of grass. Near at hand a tall peasant in blue blouse and sabots, guardian of the flock, sits upon the ground, half leaning upon his staff, and gazing towards the open sea, which, hidden by the shoulder of the hill, extends upon the left to the horizon. Beside him sits his dog, a thin, black beast of nondescript ancestry. There is a note of movement among the sheep, and a couple are slowly making their way to a small pool in the foreground. The sky is overcast and threatening, and on the left the sun casts a watery gleam upon the sea, breaking in heavy rollers on the beach.

Signed at the lower left, Ch. Jacque.

Height, 19¾ *inches; length,* 24 *inches.*



No. 42

THE SHEPHERD

BY

C. E. JACQUE

No. 42

CHARLES ÉMILE JACQUE

1813—1894

THE SHEPHERD

On the slope of a grassy knoll, down which meanders a tiny rivulet, are scattered a flock of sheep, some quietly cropping the grass, some lying at their ease on the soft turf. The blue-smocked shepherd sits close by, leaning on his staff, while next to him his dog, his companion and helper, lies sleeping. Behind the little flock stands a group of noble oak trees, their gnarled and twisted limbs showing in lighter colors against the dark background of their foliage. The sun is sinking and the light streams in a mellow flood from over the shoulder of the hill, accentuating the deep tones of the shadows of the trees, while it casts a golden outline around those objects which stand out against it. The sky is entirely covered with a film of dark cloud, shading into lighter gray at the horizon.

Signed at the lower left, Ch. Jacque.

Height, 23½ inches; width, 17½ inches.





No. 43

ANTOINE LOUIS BARYE

1795—1875

LEOPARD AND SERPENT

Water Color

In the midst of a rocky piece of ground a leopard sits on his haunches gazing in angry astonishment at a large snake which, with jaws distended, is wending its sinuous way towards him. The rocks are covered with tufts of sparse vegetation, with which the marking of the snake blends harmoniously. The sky is overcast, the sunlight glinting through the crevices between the heavy clouds.

Signed at the right, Barye.

Height, 14½ *inches; length,* 17½ *inches.*

Collection of M. Christophe, *Paris.*
Collection of The American Art Association, *New York,* 1892.

No. 44

FERDINAND VICTOR EUGÈNE DELACROIX

1799—1863

THE WOUNDED TIGER

The artist here has found his theme in one of those wild and rocky landscapes of Northern Africa of which he has left us so many examples in his paintings. On the right the line of craggy rocks stretches, blue gray against the sky, from the foreground to the dim distance, their precipitous sides so steep as to afford for the most part no foothold for man or beast. On a grassy knoll in the centre of the picture lies a magnificent tiger, rolling on his side and clawing up the turf in his agony. His tail is extended and lashes from side to side in wrath, and his fine head is uplifted, seeking to discover whence came the fatal stroke, the massive jaws parted in a roar of defiant rage. From the deep blue of the sky the sun pours his rays over the scene, intercepted only by a few fleecy clouds floating high above the earth.

Signed at the lower left, Eug. Delacroix.

Height, 13¼ *inches; length,* 20¼ *inches.*

Collection of M. Fanien, *Paris.*
Collection of M. Tillet, *Paris.*
Collection of M. Wilson, *Paris.*
Collection of M. Albert Wolff, *Paris.*
Exposition, Cent Chef-d'œuvres, *Paris,* 1883.



No. 45

THE TURKISH BUTCHER SHOP

BY

A. G. DECAMPS

No. 45

ALEXANDRE GABRIEL DECAMPS

1803—1860

THE TURKISH BUTCHER SHOP

The scene shows the red-tiled open-fronted shop of an Eastern merchant, the interior giving an impression of grateful shade against the brilliant sunshine without. On the outer sill, raised some two feet above the roadway, a dusky barefooted man reclines against a pillar which supports the roof, a long pipe between his fingers, his face turned from the spectator. At the rear of the shop a narrow doorway gives on to a small courtyard behind, surrounded by high whitewashed walls, wherein the proprietor of the shop is busy skinning the carcass of a sheep which hangs upon a hook in the wall. The bright sunlight falls full upon the courtyard and filters through a grated window high up in the walls of the shop. In the road in front a couple of dogs, the scavengers of the East, patiently await the offal which, as they know from long experience, will shortly be thrown to them.

Signed at the left, Decamps.

Height, 24 inches; width, 19¾ inches.

Etched by Desbrosses *for the* Oppenheim *Catalogue, Paris,* 1877.
Collection of M. Meyer, *Paris.*
Collection of M. Secrétan, *Paris.*
Collection of Albert Spencer, *New York,* 1888.



No. 46

RETURN FROM THE HUNT

BY

E. L. G. ISABEY

No. 46

EUGÈNE LOUIS GABRIEL ISABEY

1804—1886

RETURN FROM THE HUNT

The picture shows an animated scene in the courtyard of a large château. The costumes of the people, the heavy thigh boots, baggy trousers and flowing locks of the men, together with the ample skirts and wide-plumed hats of the ladies, indicate the epoch to be about the middle of the seventeenth century. A large hunting party has just returned from the chase and is dismounting, to the plaudits of a group of ladies who stand on a terrace before the great doorway. A couple of small boys hold the frames on which sit the hooded hawks, and on the right a refractory hound is being flogged into obedience. A group of menials stand under an archway, and from a gallery high up on the tower some servants of a superior order gaze down at the merry throng. The painting is delicate and the picture renders well the spirit of the times, at once picturesque and sordid, pleasure-loving and careless of the troubles of the future.

Signed at the lower left, E. Isabey, 54.

Height, 26 inches; width, 19½ inches.

Collection of MM. Durand-Ruel.



No. 47

GEORGES MICHEL

1763—1843

THE BLUFF

The picture shows a commonplace subject handled in a broad and convincing manner. On the right the escarpment of a lofty hill, crowned with noble trees, rears itself against the sky. The nearer side of the hill has been found to contain a deposit of sand, and the ruthless hand of man has cut deep into it till nought remains but the ugly yellow scar of a sandpit, protected at the top by a rail fence and extending the whole length of the hill. In the foreground several groups of people walk along a road which runs across the picture and disappears round the shoulder of the hill. On the left the view extends over a broad, well-wooded valley, with a clump of large trees in the middle distance, the landscape stretching without a break till the blue-gray line of the horizon meets the gray of the cloud-covered sky.

Height, 13¼ *inches; length,* 26¾ *inches.*

No. 48

GEORGES MICHEL

1763—1843

RIVER IN FLOOD

Beneath a dark and lowering sky, a river swollen by autumnal rains glides swiftly in irresistible mass between its confining banks and, dashing over a low ridge of rocks, loses itself in a confused mass of whirling eddies below. On the right the ground rises sharply from the water's edge, clothed in sombre dun-colored foliage, the dark tones of a group of trees accentuating the lighter colors of the hillside, touched here and there with the rays of a watery sun. Beyond, the banks grow lower and are here and there submerged. The sky is covered with a blanket of heavy moist cloud, giving promise of more rain to come, and on the far horizon its edge is touched by a gleam of silver which is reflected here and there on the surface of the waters.

Height, 18 *inches; length,* 26¼ *inches.*

No. 49

ANTON MAUVE

1838—1888

THE FLOCK OF SHEEP

Water Color

On a grassy knoll at the edge of a sparse plantation of fir trees, whose thin angular branches stand out in bold silhouette against a gray and wintry sky, a flock of sheep move slowly forward, grazing as they go, under the guard of a peasant and his dog. Beyond the firs the ground is clear once more, and the eye wanders along a terrain bleak and uncultivated, wherein a few leafless trees grow out of a scrubby undergrowth, with no sign of human habitation save for the distant spire of a church silhouetted upon the horizon, and showing dim in the haze of gathering twilight.

Signed at the lower right, A. Mauve f.

Height, 22 inches; length, 34½ inches.



BEAUTIFUL
ANTIQUE CHINESE PORCELAINS



FIRST AFTERNOON'S SALE

THURSDAY, FEBRUARY 25TH, 1909

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

SPECIMENS OF BLUE AND WHITE PORCELAINS, MOSTLY OF MINIATURE FORM

1—MINIATURE BLUE AND WHITE GALLIPOT

One of the smallest known. The decoration of this little piece is as accurately done as on the larger specimens, the floral and vine design being fully carried out and well executed. Yung-chêng period, 1723-1735. Has carved teakwood stand.

2—MINIATURE BLUE AND WHITE SNUFF-BOTTLE

Oviform. Decorated in beautiful deep blue. The design is a five-clawed dragon amid cloud forms and fire emblems pursuing the sacred pearl. Four-character mark of Yung-chêng, 1723-1735. Has carved teakwood stand.

3—MINIATURE BLUE AND WHITE SNUFF-BOTTLE

Oviform. Pure white texture. Archaic dragon and the sacred fungus in brilliant underglaze blue. Character mark of Yung-chêng, 1723-1735. Has carved teakwood stand.

4—BLUE AND WHITE SNUFF-BOTTLE

Octagonal shape. Decoration of lilies in two shades of brilliant cobalt-blue. Character mark of Yung-chêng, 1723-1735. Has carved teakwood stand.

5—BLUE AND WHITE SNUFF-BOTTLE

Graceful shape. Decorated in deep blue, with a landscape and river scenery. Six-character mark of Yung-chêng, 1723-1735. Has carved teakwood stand.

6—Miniature Blue and White Vase

Bottle-shaped. Pure white texture. Decorated with the imperial five-clawed dragon on a background of leaves and flowers minutely pencilled in two shades of underglaze blue. Six-character mark of Yung-chêng, 1723-1735. Has carved teakwood stand.

7—Miniature Blue and White Vase

Bottle-shaped, with short neck. Lotus and leafy scrolls beautifully pencilled in pale blue. Seal mark of Yung-chêng, 1723-1735. Has carved teakwood stand.

8—Miniature Blue and White Snuff-jar

With an opening in the porcelain cover for the spoon. The ground is of brilliant blue, and on it is a dragon decoration, pencilled in pale blue. Six-character mark of Yung-chêng, 1723-1735. Has carved teakwood stand.

9—Blue and White Snuff-bottle

With compressed body and tall, slender neck. A swimming duck and lotus plant and insects painted in underglaze blue of brilliant quality. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

10—Miniature Blue and White Snuff-bottle

Decorated in brilliant cobalt-blue, with a branch of fruit. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

11—Miniature Blue and White Vase

Bottle-shaped. Chrysanthemum flowers and foliations outlined in pale blue. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

12—Miniature Blue and White Vase

Bell-shaped. Fine clear texture of the "soft-paste" type. Brilliant opaque-blue ground, and decoration of a five-clawed dragon, cloud forms and fire emblems pencilled in pale blue. Underneath the foot a dragon within a circle, pencilled in underglaze blue. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

13—Blue and White Snuff-bottle

Conical shape. Paste and the blue of exceedingly fine quality. On a ground of wave design in brilliant sapphire-blue is a male figure, dragon, horses and cow in white reserve. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

14—Blue and White Snuff-bottle

Cylindrical shape. Unusual decoration of marine monsters rising from the sea painted in two shades of cobalt-blue. Topped with a carved metal ornament of a chiselled dragon design. Seal mark of Ch'ien-lung, 1736-1795. Has carved teakwood stand.

15—Blue and White Snuff-bottle

Cylindrical shape. Decoration of male figure, dragon, horses, cows and dog on a ground of wave pattern in brilliant mazarine-blue. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

16—Blue and White Snuff-bottle

Cylindrical form. Decorated in very fine blue, with a group of people watching a man fishing. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

17—Blue and White Snuff-bottle

Cylindrical shape. Peony flowers and leafy scrolls pencilled in fine cobalt-blue. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

18—Blue and White Snuff-bottle

Melon-shape, with six lobes. Each lobe is decorated with a melon vine in bearing, pencilled in delicate blue on a brilliant white ground. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

19—Blue and White Snuff-bottle

Egg-shape. Lotus buds amid leafy scrolls pencilled in two shades of blue. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

20—Blue and White Oviform Snuff-bottle

Fine texture of "soft-paste" type. It is decorated with cloud forms and flying bats in brilliant blue. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

21—Blue and White Snuff-jar

With porcelain top. Embellished with an imperial dragon in brilliant blue on a background of peonies and leafy scrolls delicately pencilled in pale blue; on the top a *shou* symbol. Four-character mark of Yung-chêng, 1723-1735. Has carved teakwood stand.

22—Blue and White Cylindrical Snuff-bottle

Has a hairline drawing in pale blue representing sea-horses, lions and dogs swimming in a heavy sea. Six-character mark of Yung-chêng, 1723-1735. Has carved teakwood stand.

23—Blue and White Snuff-bottle

Egg-shape. The decoration consists of cloud forms in brilliant blue from which a dragon is emerging. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

24—Blue and White Snuff-bottle

Miniature gallipot shape. A vine pencilled in blue creates twelve medallions, each one of which bears a lotus flower surrounded by leaves. Yung-chêng period, 1723-1735. Has carved teakwood stand.

25—Blue and White Snuff-bottle

Miniature gallipot shape. The whole surface is covered with leaves and peony flowers, over which is a writhing dragon beautifully pencilled in a pale shade of cobalt-blue. Yung-chêng period, 1723-1735. Has carved teakwood stand.

26—Blue and White Snuff-bottle

Cylindrical shape. Decoration of sky lions amid cloud forms and fire emblems sporting with a brocade ball, pencilled in two shades of underglaze blue. Four-character mark of Yung-chêng, 1723-1735. Has carved teakwood stand.

27—Blue and White Snuff-bottle

Miniature gallipot. Decoration of peonies and foliations, over which is a bold five-clawed dragon, painted in brilliant opaque-blue. Six-character mark of Yung-chêng, 1723-1735. Has carved teakwood stand.

28—Blue and White Snuff-bottle

Cylindrical shape. Decorated in brilliant blue, with nine medallions formed of dragons and cloud forms. Four-character mark of Yung-chêng, 1723-1735. Has carved teakwood stand.

29—Blue and White Snuff-bottle

Miniature gallipot. Decoration of elephant, kylin, sky lion, tiger, and chimera, painted in two shades of brilliant underglaze blue. Six-character mark of Yung-chêng, 1723-1735. Has carved teakwood stand.

30—Blue and White Snuff-bottle

Quadrilateral shape, with bevelled edges. Decorated in very fine blue, with exquisitely pencilled peony flowers and leafy scrolls. Six-character mark of Yung-chêng, 1723-1735. Tall stand; silver inlay.

31—Blue and White Snuff-bottle

Cylindrical shape, with decoration in pale blue. Double lines are so entwined as to form twelve medallions, each of which contains flowers. Yung-chêng period, 1723-1735. Has carved teakwood stand.

32—Blue and White Snuff-bottle

Oviform. The decoration consists of horses running, walking and feeding. A wide range of variation may be noticed in the tones of blue used in the decoration of this specimen. Four-character mark of Yung-chêng period, 1723-1735. Has carved teakwood stand.

33—Blue and White Snuff-bottle

Cylindrical shape. Decoration in brilliant blue, with passion flowers drawn in twelve divisions. Four-character mark of Yung-chêng, 1723-1735. Has carved teakwood stand.

34—Blue and White Snuff-bottle

Cylindrical shape, with decoration in brilliant blue of bronze vase with lotus flowers and a bronze stand supporting a swinging lantern. Four-character mark of Yung-chêng, 1723-1735. Has carved teakwood stand.

35—Blue and White Snuff-bottle

Cylindrical shape. Decorated in brilliant blue, with a five-clawed dragon, phœnix, cloud forms and the sacred pearl. Seal mark of Ch'ien-lung, 1736-1795. Has carved teakwood stand.

36—Blue and White Snuff-bottle

Cylindrical shape. Decorated in brilliant blue with fantastic animals and marine monsters on a ground of wave pattern. Yung-chêng period, 1723-1735. Has carved teakwood stand.

37—Blue and White Snuff-bottle

Cylindrical-shaped. Decorated in brilliant blue with twelve medallions of roses, asters, chrysanthemums, lilies, fruit and basket designs. Four-character mark of Yung-chêng, 1723-1735. Has carved teakwood stand.

38—Blue and White Snuff-bottle

Cylindrical shape. Decorated in brilliant underglaze blue, with eighteen monkeys in aggressive or defensive attitudes. Underneath the foot a monkey sits entirely composed. Yung-chêng period, 1723-1735. Has carved teakwood stand.

39—Miniature Blue and White Snuff-bottle

Flowers and scrolls in white reserve on an opaque-blue ground, and intercepted by a "cracked ice" pattern. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

40—Blue and White Snuff-bottle

Decorated in brilliant blue, with five-clawed dragons rising from the sea in pursuit of the effulgent orb. Underneath the foot is an unusual device of a man fishing. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

41—Blue and White Cylindrical Snuff-bottle

Decorated in brilliant underglaze blue, with figures of eight horses in different attitudes. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

42—Blue and White Snuff-bottle

Miniature gallipot. The decoration represents a juggler entertaining a group of officials. Marked Ch'eng-hua, but more probably made during the K'ang-hsi period, 1662-1722. Has carved teakwood stand.

43—Blue and White Snuff-bottle

Miniature gallipot. Decorated in brilliant blue, with a scene depicting men worshipping at a temple, and garden views. K'ang-hsi period, 1662-1722. (Small chip at foot.) Has carved teakwood stand.

44—Blue and White Snuff-bottle

Tall hexagonal shape, with ivory-tipped stopper. Flowing lines divide the body into sections, each of which contains a conventional lotus flower painted in opaque-blue. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

45—Blue and White Snuff-bottle

Quadrilateral, with bevelled edges. Decorated in brilliant blue, with figures of the Eight Immortals, bat symbols and cloud forms. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

46—Blue and White Snuff-bottle

Cylindrical-shaped. Decoration representing a storm dragon descending upon a seated tiger, painted in underglaze blue of brilliant quality. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

47—Blue and White Snuff-bottle

Miniature gallipot. Decorated in underglaze blue of two shades on a brilliant white ground, with numerous figures riding and leading fabulous animals painted in a style that shows European influence. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

48—Blue and White Snuff-bottle

Cylindrical-shaped. Fine texture of "soft-paste" type. The decoration, of conventional peonies and lotus flowers amid leafy scrolls, is pencilled in two shades of brilliant blue. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

49—Miniature Blue and White Vase

Cylindrical-shaped. Decorated in brilliant blue; symbols of happiness and longevity are drawn round the body, and point borders on the neck and base. K'ang-hsi period, 1662-1722. (Repaired at lip.) Has carved teakwood stand.

50—Blue and White Snuff-bottle

Cylindrical-shaped. Decorated in brilliant underglaze blue, with eight five-clawed dragons rising from the sea in pursuit of the pearl of omnipotence. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

51—Large Blue and White Snuff-bottle

Cylindrical-shaped. Decorated in brilliant blue, with four bold dragons on the body, one on the shoulder and one underneath the foot. K'ang-hsi period, 1662-1722. (Repaired at neck.) Has carved teakwood stand.

52—Large Blue and White Snuff-bottle

Decorated in brilliant cobalt-blue, with a bold five-clawed dragon amid cloud forms and fire emblems pursuing the sacred pearl. Incised thread lines underneath the foot. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 4½ inches.

53—Soft-paste Snuff-bottle

Brown crackle texture. Decorated in brilliant blue, with a figure of a warrior, objects of art, symbols and six-character marks. This exceedingly fine specimen of "soft-paste" porcelain is ascribed to the Ming period. Has carved teakwood stand.

Height, 4 inches.

54—Soft-paste Blue and White Snuff-bottle

Tall oviform. The decoration in brilliant blue represents a procession of eighteen Arhats, the chief immortal Han Chung-li leading and receiving honors. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 4½ inches.

55—Soft-paste Snuff-bottle

Decorated in two shades of blue, with a scene representing a festival. Youths and men are playing upon the lawn, while mothers are caring for their babes in the summer houses. Ivory-tipped stopper decorated with trigram. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 3¾ inches.

56—Soft-paste Snuff-bottle

Decorated in underglaze blue under a brown crackled surface, with figures of forty monkeys in different attitudes; a very unusual decoration. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 3½ inches.

57—Soft-paste Snuff-bottle

Tall hexagonal-shaped. Decorated in brilliant underglaze blue, with twelve figures carrying twelve different flowers representing the twelve months of the year. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 3½ inches.

58—Soft-paste Blue and White Snuff-bottle

Cylindrical-shaped. Brown crackle texture, with a single five-clawed dragon pursuing the sacred pearl, painted in brilliant cobalt-blue. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 3½ inches.

59—Extraordinary Soft-paste Snuff-bottle

Of the Ch'ien-lung period, 1736-1795. Tall octagonal-shaped. Decorated in brilliant underglaze blue, with a scene representing the Pa sien, or Eight Immortals in the clouds. These Immortals are:

1. Hau-chun-li, a fat man with naked stomach and holding a fan. He is supposed to possess the elixir of immortality and lived 1122-249 B.C.
2. Leu-tung-pin, born A.D. 755, who overcame numerous temptations. He is always represented as carrying a sword.

3. Le-tee-kwae, an immortal who took refuge in the body of a lame beggar and supported himself on a staff. His emblem was a gourd and staff. Birth uncertain.
4. Tsaoll-kwo-kai, the son of a military commander, who died A.D. 999. He wears a court head-dress. His emblem is a pair of castanets.
5. Lan-tsae-ho, of uncertain sex, but generally thought to be female. The emblem of this immortal is a flower basket.
6. Chang-ko-laon lived in the seventh and eighth centuries. He was a great necromancer, and was accompanied by a white mule, which carried him long distances and when not needed was folded up and put away. His emblem was a musical instrument.
7. Hau-seang-tage, who lived in the eighth century A.D. His emblem was a flute, which he played.
8. Ho-seen-koo, a female who rejected ordinary food and ate powdered mother-of-pearl, which was supposed to insure immortality. Her emblem is a lotus leaf. Has carved teakwood stand.

Height, 5 inches.

60—Large Soft-paste Blue and White Snuff-bottle

Cylindrical-shaped. Thin texture. The decoration depicts a monkey seated on a tree trunk, a deer, the symbol of longevity; and birds perched on tree branch. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 4 inches.

61—Miniature Soft-paste Blue and White Vase

Quadrangular-shaped. Decoration in brilliant underglaze blue of nine male figures engaged in different out-of-door occupations. Seal mark of Ch'ien-lung, 1736-1795. Has carved teakwood stand.

62—Soft-paste Blue and White Snuff-bottle

Cylindrical-shaped. Decoration in brilliant blue represents a high official with two attendants leaving his house. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

63—Soft-paste Blue and White Snuff-bottle

Oviform. The decoration, which is painted in underglaze blue, is the conventional chrysanthemum flower amid leafy scrolls. Seal mark of Yung-chêng, 1723-1735. Has carved teakwood stand.

64—Soft-paste Blue and White Snuff-bottle

Cylindrical-shaped. Decorated with an imperial five-clawed dragon amid cloud forms, painted in two shades of cobalt-blue and in white reserve. Seal mark of Ch'ien-lung, 1736-1795. Has carved teakwood stand.

65—Soft-paste Blue and White Snuff-bottle

Cylindrical-shaped. Decorated in fine underglaze blue of a scene representing four Chinese boys launching a boat. Seal mark, Ch'ien-lung, 1736-1795. Has carved teakwood stand.

66—Soft-paste Blue and White Snuff-bottle

Of unusual form. The decoration, in brilliant blue, depicts two Chinese ladies welcoming a visitor. Yung-chêng period, 1723-1735. Has teakwood stand.

67—Soft-paste Blue and White Snuff-bottle

Miniature cylindrical-shaped. A landscape and fishing scene finely pencilled in two shades of underglaze blue. Yung-chêng period, 1723-1735. Has carved teakwood stand.

68—Soft-paste Blue and White Snuff-bottle

Miniature hexagonal jar-shaped. The decoration, which is remarkably fine, depicts a grandee with his children in the garden. Yung-chêng period, 1723-1735. Has carved teakwood stand.

69—Soft-paste Blue and White Snuff-bottle

Octagonal-shaped. Decorated with eight imperial dragons in different attitudes pursuing the sacred pearl. Mark underneath the foot of an imperial dragon pencilled in blue. Yung-chêng period, 1723-1735. Has carved teakwood stand.

70—Soft-paste Blue and White Snuff-bottle

Cylindrical-shaped. The decoration, which is painted in brilliant cobalt-blue, represents a five-clawed dragon, a phœnix, sacred pearl and cloud forms. Underneath the foot a five-clawed dragon pencilled in underglaze blue. Yung-chêng period, 1723-1735. Has carved teakwood stand.

71—Soft-paste Blue and White Snuff-bottle

Cylindrical-shaped. The decoration, which is painted in two shades of brilliant blue, is illustrative of the legend of the broken jar. Four-character mark of the Yung-chêng period, 1723-1735. Has carved teakwood stand.

72—Soft-paste Blue and White Snuff-bottle

Cylindrical-shaped. It is decorated in brilliant underglaze blue, with four panels representing boys playing games, igniting fireworks and reading. The foot underneath has an unusual mark of a man fishing, pencilled in blue. Yung-chêng period, 1723-1735. Has carved teakwood stand.

73—Soft-paste Blue and White Snuff-bottle

Cylindrical-shaped. Decorated in very brilliant blue: twelve lotus flowers within foliated scrolls. Four-character mark of the Yung-chêng period, 1723-1735. Has carved teakwood stand.

74—Soft-paste Blue and White Snuff-bottle

Decoration of the sacred lotus, leafy scrolls and "the eight Buddhistic symbols of happy auguary," exquisitely painted in two shades of brilliant cobalt-blue. Yung-chêng period, 1723-1735. Has carved teakwood stand.

75—Soft-paste Blue and White Snuff-bottle

Cylindrical-shaped. Decorated in fine underglaze blue, with an equestrian figure of a mandarin and a Chinese lady in a conveyance and her attendants. Yung-chêng period, 1723-1735. Has carved teakwood stand.

76—Soft-paste Blue and White Snuff-bottle

Cylindrical-shaped. Decoration, finely painted in pale blue, depicts a scene representing Chinese boys launching a boat. Yung-chêng period, 1723-1735. Has carved teakwood stand.

77—Soft-paste Blue and White Snuff-bottle

Cylindrical-shaped. Decorated in brilliant underglaze blue, with the idealized flowers of paradise amid leafy scrolls. Yung-chêng period, 1723-1735. Has carved teakwood stand.

78—Soft-paste Blue and White Snuff-bottle

Cylindrical-shaped. Decoration, which is in very brilliant cobalt-blue, depicts two five-clawed dragons rising from the sea, amid cloud forms and fire emblems, in pursuit of the effulgent orb. Yung-chêng period, 1723-1735. Has carved teakwood stand.

79—Soft-paste Blue and White Snuff-bottle

Cylindrical-shaped. Decorated in brilliant blue, with an imperial dragon amid cloud forms pursuing the sacred pearl and another dragon rising from the sea. Six-character mark of Yung-chêng period, 1723-1735. Has carved teakwood stand.

80—Soft-paste Blue and White Snuff-bottle

Crackled texture. Decorated in brilliant underglaze blue, with a five-clawed dragon and phœnix amid cloud forms and fire emblems. Seal mark of Ch'ien-lung, 1736-1795. Has carved teakwood stand.

81—Soft-paste Blue and White Snuff-bottle

Crackled texture. The decoration, which is finely painted in brilliant blue, represents two dragons rising from the sea in pursuit of the pearl of omnipotence. Underneath the foot a mark of dedication, Wan-Juh, signifying "true jade." K'ang-hsi period, 1662-1722. Has carved teakwood stand.

BEAUTIFUL CABINET SPECIMENS OF BLUE AND WHITE, ILLUSTRATING THE HIGHEST TYPE OF SOFT PASTE AND HARD PASTE PORCELAINS

82—Miniature Blue and White Rouge-box

Decoration of phœnix, sacred pearl and floral sprays painted in brilliant underglaze blue. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

83—Miniature Blue and White Water Vase

Globular-shaped. Of almost egg-shell thinness. Conventional peony amid leafy scrolls pencilled in brilliant mazarine-blue. Yung-chêng period, 1723-1735. Has carved teakwood stand.

84—Miniature Soft-paste Blue and White Rouge-box

Of unusual form and thin texture. The cover and base each bear a peony flower surrounded with leafy scrolls exquisitely pencilled in fine blue. Yung-chêng period, 1723-1735. Has carved teakwood stand.

85—Writer's Blue and White Water Vase

Of almost eggshell thinness. Decorated with a garden scene and three male figures in lustrous blue on a brilliant white ground. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

86—Soft-paste Blue and White Miniature Vase

Bottle-shaped. Decoration of conventional flowers and geometrical lines in brilliant blue. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

87—Writer's Blue and White Water Vase

Of very thin texture. Garden scene and river view exquisitely painted in brilliant blue. Underneath the foot the "sacred fungus" pencilled in underglaze blue. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

88—Soft-paste Blue and White Vase

Miniature gourd-shape. Branches of pomegranates painted in brilliant cobalt-blue. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

89—Soft-paste Blue and White Writer's Vase

Low circular shape, and of almost eggshell thinness. Decoration of conventional lotus and leafy scrolls exquisitely painted in pale blue. Yung-chêng period, 1723-1735. Has carved teakwood stand.

90—Soft-paste Blue and White Coupe

Miniature globular shape, of very thin texture. Decorated in brilliant underglaze blue with a garden scene and figures. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

91—Soft-paste Blue and White Writer's Water Vase

Low circular shape. Brown crackle texture. Border of sceptre head and band of scroll designs pencilled in underglaze blue. Six-character mark of Chia-ching, 1522-1567. Has carved teakwood stand.

92—Blue and White Rouge-box

Pure white thin texture. Decoration of five-clawed dragons amid cloud forms in pursuit of the sacred pearl, and a band of wave designs painted in brilliant cobalt-blue. Underneath the foot the bat symbol. Yung-chêng period, 1723-1735. Has carved teakwood stand.

93—Soft-paste Blue and White Writer's Vase

Low circular shape. Branches of pomegranates, pencilled in brilliant blue. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

94—Blue and White Rouge-box

Bold five-clawed dragon, cloud forms and the sacred pearl, and a border of wave designs painted in lustrous underglaze blue. Four-character mark of Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

95—Soft-paste Blue and White Writer's Vase

Of very thin texture. The eight trigrams and bands of sceptre heads and gadroons, pencilled in very brilliant blue. Chia-ching period, 1522-1567. Has carved teakwood stand.

96—Soft-paste Blue and White Vase

Miniature bottle-shaped. Finely painted decoration in pale blue illustrating the legend of the broken jar. Six-character mark of the Yung-chêng period, 1723-1735. Has carved teakwood stand.

97—Blue and White Rouge-box

Square shape. Peonies, lotus and leafy scrolls, pencilled in underglaze blue. Late Ch'ien-lung period, 1736-1795. Has teakwood stand.

98—Blue and White Miniature Jar

Branches of pomegranates and border designs painted in underglaze blue of lustrous quality. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

99—Soft-paste Blue and White Writer's Vase

Scroll and border design, pencilled in blue outline. Yung-chêng period, 1723-1735. Has carved teakwood stand.

100—Blue and White Miniature Vase

An unusual decoration of peacock feathers and flying birds painted in underglaze blue of brilliant quality. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

101—Soft-paste Blue and White Rouge-box

Miniature form of very thin texture. Decoration in deep blue of male figure, goats and landscape. Six marks of Chia-ching period, 1522-1567. Has carved teakwood stand.

102—Soft-paste Blue and White Coupe

Globular-shaped. Decorated in brilliant blue, with the eight trigrams and bands of sceptre heads and gadroons. Bears six marks of the Hsüan-tê period, but it is probably not earlier than Yung-chêng period, 1723-1735. Has carved teakwood stand.

103—Blue and White Miniature Vase

Graceful bottle-shaped, with compressed body and tall, slender neck. The Persian flower and vine decoration prevails, and is most accurately painted in hairlines of brilliant blue. Bears six-character mark of Hsüan-tê, but probably was not made earlier than K'ang-hsi period, 1662-1722. Has carved teakwood stand.

104—Blue and White Writer's Water Vase

Globular-shaped, and of very thin texture. Decoration in very brilliant mazarine-blue of a five-clawed dragon rising from the sea amid cloud forms and fire emblems in pursuit of the sacred pearl. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

105—Soft-paste Blue and White Rouge-box

Decorated in brilliant underglaze blue, with Pa Kua or Yan Yin symbol. The eight trigrams and border designs. Yung-chêng period, 1723-1735. Has carved teakwood stand.

106—Soft-paste Blue and White Writer's Vase

Thin texture. Decorated in lustrous blue, with a garden scene, seated figure and two children carrying umbrella. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

107—Soft-paste Blue and White Writer's Vase

Scroll and leaf pattern borders, exquisitely pencilled in blue outline. Six-character mark of the Hsüan-tê, 1426-1435. Has carved teakwood stand.

108—Blue and White Miniature Jar

Band of floral scrolls and conventional borders painted in dark blue. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

109—Blue and White Rouge-box

Decoration in brilliant blue, depicting a presentation to a grandee. The body is embellished with a landscape and river scene with a bridge. Yung-chêng period, 1723-1735. Has teakwood stand.

110—Soft-paste Blue and White Writer's Vase

Miniature jar-shape. Decoration finely painted in underglaze blue, depicting a landscape, fagot gatherer crossing a bridge and a fisherman returning home. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

111—Soft-paste Blue and White Rouge-jar

With perforated cover. The decoration, in brilliant blue, represents figures in garden and children picking lotus. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

112—Soft-paste Blue and White Rouge-box

Flat circular shape, and of brown crackled texture. Decoration of landscape and river scenery in underglaze blue of fine quality. K'ang-hsi period, 1662-1722. Has teakwood stand.

113—Soft-paste Blue and White Writer's Vase

Dragons, cloud forms and fire emblems pencilled under the glaze in pale blue. Chia-ching period, 1522-1567. Has teakwood stand.

114—Soft-paste Blue and White Writer's Vase

Decorated in deep cobalt-blue, with various symbols. Ch'ien-lung period, 1736-1795. Has teakwood stand.

115—Soft-paste Blue and White Rouge-box

The decoration, which is in fine underglaze blue, consists of the set of eight trigrams known as the Pa-kwa forming a circle around the mystical device of the Yan and Yin, the male and female elements of nature. The trigrams consist of groups of broken and complete lines, each differently placed. The complete lines represent the male, strong, or celestial element of nature, and the broken lines the female, or weaker, terrestrial element. Yung-chêng period, 1723-1735. Has teakwood stand.

116—Soft-paste Blue and White Wine-cup

Of thin crackled texture. Decorated in two shades of blue, with designs of a turbulent sea and the symbolical bat. Six-character mark of Ch'eng-hua, 1465-1487. Has teakwood stand.

117—Soft-paste Blue and White Writer's Vase

Band of conventional peonies and leafy scrolls pencilled in underglaze blue of brilliant quality. Ch'ien-lung period, 1662-1722. Has carved teakwood stand.

118—Soft-paste Blue and White Rouge-box

Flat circular shape, and of brown texture. A beautifully drawn phœnix, painted in underglaze blue, forms a medallion on the cover. The texture of the porcelain as well as the decoration is remarkably fine. Ch'eng-hua period, 1465-1487. Has teakwood stand.

119—Blue and White Writer's Water Vase

Semi-globular shape, and of pure white thin texture. Decorated in brilliant opaque-blue, with a five-clawed dragon rising from the sea in pursuit of the sacred pearl. Yung-chêng period, 1723-1735. Has teakwood stand.

120—Blue and White Miniature Jar

Pure white texture. Decoration of flowering plants and butterflies, painted in brilliant cobalt-blue. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

121—Soft-paste Blue and White Rouge-box

Globular-shaped and of almost eggshell thinness. Decoration of sky lions, cloud forms and fire emblems pencilled in brilliant mazarine-blue. Yung-chêng period, 1723-1735.

122—Soft-paste Blue and White Writer's Vase

Decoration of chrysanthemums and leafy scrolls pencilled in dark cobalt-blue. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

123—Blue and White Rouge-box

Miniature form. Decoration in dark blue of conventional lotus and leafy scrolls suggesting Persian influence. The piece bears the six marks of Hsüan-tê, but strongly suggests Japanese origin. Has teakwood stand.

124—Soft-paste Blue and White Rouge-box

Gray crackle texture. The cover is decorated with a scene representing two women listening to a musician, while the body bears a landscape pencilled in beautiful blue. K'ang-hsi period, 1662-1722. Has teakwood stand.

125—Soft-paste Blue and White Vase

Miniature bottle-shaped. The decoration, pencilled in brilliant blue, represents a man carrying an open umbrella. Ch'ien-lung period, 1736-1795. Has teakwood stand.

126—Blue and White Rouge-box

Fashioned in shape of a seed pod of a lotus, and decorated in underglaze blue of brilliant quality. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

127—Miniature Blue and White Jar

Oviform. Branches of pomegranate and border designs painted in lustrous blue on a brilliant white ground. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

128—Blue and White Rouge-box

Decoration in brilliant blue and white reserve, with sceptre-head scrolls and lotus flowers. Has six marks of Kia-tsing, but is of the Yung-chêng period, 1723-1735. Has teakwood stand.

Diameter, 3 *inches.*

129—Blue and White Writer's Water Vase

Globular shape, and of almost eggshell thinness. Decorated in brilliant underglaze blue, with dragon and phœnix amid cloud forms and fire emblems. K'ang-hsi period, 1662-1722.

130—Soft-paste Blue and White Rouge-box

Crackled texture. Large bat painted in brilliant blue on the cover, and a small one marks the foot underneath. Ch'eng-hua period, 1465-1487. Has carved teakwood stand.

Diameter, 2¾ inches.

131—Soft-paste Blue and White Jar

Miniature form. Flowering plants beautifully pencilled in fine underglaze blue in four reserve panels. K'ang-hsi period, 1662-1722. Has teakwood stand.

Height, 3¼ inches.

132—Soft-paste Blue and White Writer's Vase

Lotus-pod shape, and of very thin texture. Band of lotus and leafy scrolls and borders of sceptre heads and gadroons painted in lustrous blue on a brilliant white ground. Four-character mark of the Chia-ching period, 1522-1567. Has carved teakwood stand.

Diameter, 2½ inches.

133—Small Blue and White Vase

Bottle-shaped. Of pure white texture. Decorated in an unusually fine tone of blue, with symbols and different objects of art. Six-character mark of Chia-ching period, 1522-1567. Has carved teakwood stand.

Height, 4¼ inches.

134—Soft-paste Blue and White Rouge-box

Flat circular shape. Gray crackled texture. The cover is decorated with a four-clawed dragon amid cloud forms, and round the base is a band of wave designs. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Diameter, 2¾ inches.

135—Soft-paste Blue and White Vase

Miniature gallipot. Brown crackled texture. The decoration, which is painted in brilliant blue, consists of a five-clawed imperial dragon in the clouds, while another rises from the sea. The top of the neck bears four bats. Has six-character mark of Yung-chêng, 1723-1735. Has carved teakwood stand.

Height, 3¾ inches.



405 168 377 401 369 214 185 404

136—Soft-paste Blue and White Octagonal Jar

Miniature form, with cover. Beautifully decorated in brilliant underglaze blue, with landscape and figures and river view. Four-character mark of Ch'eng-hua period, 1465-1487. Has carved teakwood stand.

Height, 3½ inches.

137—Blue and White Small Vase

Miniature bottle-shaped. Decorated in pale blue, with a winged monster holding a shell-like object in his mouth and the effulgent orb. The piece bears the four marks of Ch'eng-hua, but probably dates from K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 4¾ inches.

138—Blue and White Rouge-box

Flat circular shape. Decorated in dark cobalt-blue, with conventional lotus flowers and leafy scrolls. Bears six marks of the Hsüan-tê period, but is undoubtedly of a later period. Has carved teakwood stand.

Diameter, 3¼ inches.

139—Soft-paste Blue and White Writer's Vase

Globular-shaped, and of eggshell texture. Decorated in brilliant underglaze blue, with a fabulous bird amid cloud forms and fire emblems and a border of wave designs. Four-character marks of the Ch'eng-hua period, 1465-1487. Has carved teakwood stand.

Diameter, 2½ inches.

140—Soft-paste Blue and White Vase

Miniature bottle-shaped. Decorated in brilliant cobalt-blue, with conventional chrysanthemums, foliated scrolls and bands of palmettes and gadroons. The base bears the four marks of Hsüan-tê, but it is a production of the Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 4½ inches.

141—Large Blue and White Rouge-box

Low circular shape. Decorated in lustrous blue on a brilliant white ground, with a bold four-clawed dragon amid cloud forms pursuing the sacred pearl. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Diameter, 3¼ inches.

142—Soft-paste Blue and White Vase

Miniature cylindrical form. Finely painted decoration in two shades of brilliant underglaze blue, "Long Elizas" admiring a blooming plant, various objects of art known as "The Hundred Antiques," and on the shoulder "The Eight Precious Things." Six marks, Ch'eng-hua, 1465-1487. Has carved teakwood stand.

Height, 5 inches.

143—Soft-paste Blue and White Vase

Miniature cylindrical form. The decoration, which is finely painted in brilliant opaque-blue, represents a dignitary with his servant, and various objects of art known as "The Hundred Antiques." On the shoulder "The Eight Precious Things" pencilled in blue. Four-character mark of Ch'eng-hua period, 1465-1487. Has carved teakwood stand.

Height, 4¾ inches.

144—Soft-paste Blue and White Rouge-box

Low circular shape. Decoration of ducks, crane, willow trees and rocks, painted underneath the glaze in lustrous blue. Bears the four-character mark of Hsüan-tê, but probably of the Yung-chêng period, 1723-1735. Has carved teakwood stand.

Diameter, 3¾ inches.

145—Soft-paste Blue and White Bird-cage Cup

Barrel-shaped. Of very thin texture. Decorated with peonies and leafy scrolls beautifully painted in underglaze blue of fine quality. Has silver lid. Yung-chêng period, 1723-1735. Has tall carved teakwood stand.

Length, 3½ inches.

146—Large Blue and White Rouge-box

Lotus and leafy scrolls painted in dark cobalt-blue on a brilliant white ground. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Diameter, 3¾ inches.

147—Blue and White Bottle-shaped Vase

Of very graceful form. Decorated in underglaze blue of fine quality, with beautifully pencilled lotus flowers and leafy scrolls, round the shoulder a band of gadroons, and encircling the neck palmettes and Greek fret. Six-character mark of the Chia-ching period, 1522-1567. Has carved teakwood stand.

Height, 4¾ inches.

148—Soft-paste Blue and White Rouge-box

Brown crackled texture. The decoration, which is finely painted in brilliant underglaze blue, consists of a five-clawed dragon, and a phœnix amid cloud forms and fire emblems. On the base a band of wave design. Has six-character mark of Ch'eng-hua, 1465-1487. Has tall carved teakwood stand.

Diameter, 3 inches.

149—Soft-paste Blue and White Vase

Miniature cylindrical form. Brown crackled texture. Decorated in two shades of opaque-blue, with "Long Elizas," "The Hundred Antiques" and "The Eight Precious Things." Six-character mark of Ch'eng-hua, 1465-1487. Has carved teakwood stand.

Height, 4½ inches.

150—Soft-paste Blue and White Cup

Cone-shape. Decorated in brilliant blue, with a band of floral scrolls and bands of sceptre heads and gadroons. Has silver handle. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Diameter, 3 inches.

151—Miniature Blue and White Jar with Cover

Semi-globular shaped. The decoration of dragon, cloud forms and fire emblems in outline and white reserve on a brilliant opaque-blue ground. The foot bears a false mark of Wan-li. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Diameter, 3⅛ inches.

152—Soft-paste Blue and White Vase

Miniature oviform. Brown crackled texture. Beautifully painted decoration in brilliant underglaze blue of a large phœnix standing on a rock, and the sacred fungus. The neck has been considerably ground down and surmounted with a silver collar, but the quality of the porcelain and the decoration are so exceedingly fine that this defect is lost sight of. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 4½ inches.

153—Soft-paste Blue and White Wine-cup

Decorated in dark cobalt-blue, with peony in bloom. Ch'ien-lung period, 1736-1795.

Diameter, 3 inches.

154—Soft-paste Blue and White Rouge-box

Flat circular shape. Finely decorated in brilliant underglaze blue; the top with a domestic scene and the side with landscapes and water view. Early Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Diameter, 3 inches.

155—Soft-paste Blue and White Vase

Miniature cylindrical bottle form. Decorated in brilliant opaque-blue, on six raised upright panels, with four "Long Elizas" intercepted by floral sprays. On the shoulder "The Eight Precious Things," and underneath the foot the Yuh mark. Ch'eng-hua period, 1465-1487. Has carved teakwood stand.

Height, 4½ inches.

156—Blue and White Bottle-shaped Vase

Miniature form. Decorated in lustrous blue on a brilliant white ground: two dragons, one writhing in the clouds, the other swimming in a turbulent sea. Seal mark of Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 4¼ inches.

157—Large Blue and White Snuff-bottle

Tall octagonal shape. Decorated in brilliant blue, with figures of the Eight Immortals amid cloud forms. The chief Immortal is Hau-chung-le, who is said to have lived under the Chou Dynasty, B.C. 1122-1249. He is supposed to have obtained possession of the elixir of immortality, and may be recognized by his rotund stomach and the fan he holds. He is said to revive the soul of the dead. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 4¾ inches.

158—Soft-paste Blue and White Tea Bowl

With cover. Brown crackled texture. The decoration, which is painted in brilliant cobalt-blue, consists of a band of archaic dragon scrolls intercepted by the *shou* symbol and a border of gadroons. K'ang-hsi period, 1662-1722.

Diameter, 3¾ inches.

159—Blue and White Bottle-shaped Vase

Cabinet size. Decorated in lustrous blue on a brilliant white ground, with two fabulous dragons amid fire emblems, a neat border of sceptre-head scrolls, and underneath the foot an artemisia leaf, a symbol of happy augury. Wan-li period, 1573-1619. Has carved teakwood stand.

Height, 5 inches.

160—Blue and White Writer's Water Vase

Decorated in lustrous blue with the symbols of happy augury and various ornaments known as "The Hundred Antiques." Underneath the foot a leaf mark symbolizing good augury. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Diameter, 3¾ inches.

161—Small Blue and White Bottle-shaped Vase

Decorated in brilliant blue, with a band of chrysanthemum flowers and leafy scrolls, and border of gadroons and palmettes. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 4½ inches.

162—Soft-paste Blue and White Rouge-box

Globular-shaped. Decorated in lustrous opaque-blue, with a five-clawed dragon amid cloud forms and fire emblems pursuing the pearl of omnipotence. The base is encircled by a band of wave designs, and underneath the foot is the bat symbol pencilled in blue. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Diameter, 3¼ inches.



216 387 409 346

163—Blue and White Vase

Miniature oviform bottle-shaped. Decorated in lustrous blue on a brilliant white ground, with "The Hundred Antiques" and "The Eight Precious Things," and underneath the foot the Yuh mark, signifying jade. K'ang-hsi, 1662-1722. Has carved teakwood stand.

Height, 5 inches.

164—Soft-paste Blue and White Small Vase

Graceful oviform, with spreading neck and base. The decoration depicts fabulous dragons painted in outline and cloud forms in mazarine opaque-blue. The lip is defined by a line glazed to resemble iron. Wan-li period, 1573-1619. Has carved teakwood stand.

Height, 5½ inches.

165—Soft-paste Blue and White Vase

Bottle-shaped. Of cabinet size. The decoration, which is in brilliant underglaze blue, consists of a band of conventional chrysanthemums amid leafy scrolls, a band of palmettes and borders of points and sceptre heads. Encircling the foot the svastika symbol. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 5¼ inches.

166—Writer's Blue and White Vase

Globular shape, with wide mouth. Decoration of the idealized flowers of paradise amid leafy scrolls beautifully painted in outline in pale blue. Ch'ien-lung period, 1736-1795.

Diameter, 4 inches.

167—Blue and White Vase

Cylindrical bottle-shaped, with trumpet neck. The body of the vase bears a decoration painted in pale opaque-blue of a rock, an overburdened blossoming plum tree and birds in flight; a scroll border encircles the neck. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 5 inches.

168—Writer's Blue and White Water Vase

Globular-shaped. Decorated in very lustrous opaque-blue, on a brilliant white ground, with conventional lotus flowers and bold foliated scrolls. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 3½ inches; diameter, 3½ inches.

169—Blue and White Small Gallipot

Thin texture. Decorated in brilliant opaque-blue, with an equestrian figure and his servant, plum in blossom and maple tree. Underneath the foot the Yu mark. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 4½ inches.

170—Soft-paste Blue and White Vase

Cylindrical bottle-shaped, of cabinet size. The decoration, which is finely painted in brilliant blue, consists of landscape and figures, mountain scenery and river view. K'ang-hsi period, 1662-722. Has carved teakwood stand.

Height, 5 inches.

171—Soft-paste Blue and White Tall Cup

Brown crackle texture. The decoration, which is finely painted in two shades of brilliant underglaze blue, consists of fishing scene, landscape, rocks and birds in flight. Chia-ching period, 1522-1567.

Height, 3¾ inches.

172—Soft-paste Blue and White Vase

Cabinet-size oviform. Of very thin texture, and finely decorated with a scene representing a royal fishing party, pencilled in two shades of brilliant underglaze blue. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 4 inches.

173—Soft-paste Blue and White Gallipot

Decorated in fine underglaze blue, with landscape and river view. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 5 inches.

174—Blue and White Vase

Bottle-shaped, of cabinet size. Decorated in dark cobalt-blue, with panels of flowering plants, ferns and butterflies. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 5¼ inches.

175—Blue and White Writer's Water Vase

Globular-shaped. The body is completely covered with a Persian foliated pattern pencilled in dark cobalt-blue; a scroll border is around the foot, and a band of key pattern encircles the mouth, broken by the six marks of Hsüan-tê. Undoubtedly the piece was not produced before the Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Diameter, 4 inches.

176—Soft-paste Blue and White Vase

Cabinet-size oviform, of graceful shape. Decoration in brilliant underglaze blue of tree peonies, rocks and chrysanthemums. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 5¾ inches.

177—Blue and White Miniature Jar

Decorated in opaque cobalt-blue, with a religious medallion surrounded by various types of butterflies and flowers. In the early part of the eighteenth century many Jesuit missionaries visited China, and the native artists, out of compliment to them, copied the Christian symbols from their Bibles and vestments, and used them for decorating porcelains. K'ang-hsi period, 1662-1722. Has carved teakwood stand and cover.

Height, 3½ inches; diameter, 3¼ inches.

178—Soft-paste Blue and White Gallipot

Crackled texture. The decoration, which is in brilliant opaque-blue, consists of crows in a blossoming plum tree, rocks and grasses. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 5¼ inches.

179—Soft-paste Blue and White Miniature Gallipot

Decorated in brilliant blue, with a band of archaic dragon scrolls, palmettes, floral sprays and symbols. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 4¾ inches.

180—Soft-paste Blue and White Vase

Cylindrical shape. Crackled texture. Landscape, mountain scenery and river view painted in brilliant blue. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 4¾ inches.

181—Soft-paste Blue and White Vase

Cabinet-size bottle-shaped, of semi-eggshell texture. Landscape, mountain and river view finely pencilled in two shades of underglaze blue. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 4½ inches.

182—Soft-paste Blue and White Wine-cup

Tall shape. Crackled texture. Decorated in brilliant blue, with various objects of art known as "The Hundred Antiques." Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 4¼ inches.

183—Soft-paste Blue and White Vase

Oviform bottle-shaped, of cabinet size. Pine tree, the sacred fungus and rocks painted in brilliant cobalt-blue. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 5 inches.

184—Soft-paste Blue and White Jar

Cabinet size; oviform. Band of conventional flowers and leafy scrolls pencilled in brilliant blue; border designs to conform. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 4 inches.

185—Blue and White Writer's Water Vase

Globular-shaped. Decoration in lustrous opaque-blue on a brilliant white ground of three large lotus flowers amid bold leafy scrolls. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Diameter, 4 inches.

186—Blue and White Gallipot

Cabinet size. Decoration of conventional lotus amid scrolls beautifully painted in brilliant blue. Bears the four marks of Hsüan-tê, but has the characteristic of pieces made during the Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 5¼ inches.

187—Soft-paste Blue and White Altar Vase

Beaker-shaped. Chrysanthemum and leafy scrolls painted in brilliant cobalt-blue. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 4 inches.

188—Blue and White Bottle-shaped Vase

Cabinet size. Decorated, in very lustrous opaque-blue on a brilliant white ground, with four large lotus flowers amid bold foliated scrolls; encircling the neck is a band of palmettes. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 5¼ inches.

189—Blue and White Gallipot of Cabinet Size

Decorated in brilliant blue on a pure white ground, with a band of conventional flowers and scrolls, a band of palmettes, floral sprays and border of sceptre heads. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 4¾ inches.

190—Writer's Soft-paste Blue and White Ink-box

Brown crackled texture. Decorated in brilliant underglaze blue. The cover bears a decoration of four figures in a temple libation scene. Round the box are the Buddhistic symbols in vases of flowers, dishes of fruit and emblems of longevity. This piece was evidently especially designed for presentation to a mandarin. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 2¼ inches; diameter, 3¾ inches.



406 407 412 408 219

191—Blue and White Bottle-shaped Vase

The decoration of blossoming plum is in pale blue, and an inscription is a verse dedicating the piece to the person who was to receive it as a present. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 5¾ inches.

192—Soft-paste Blue and White Small Jar

Brown crackled texture. Tree peonies and floral sprays painted in brilliant underglaze blue. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 4 inches; diameter, 4 inches.

193—Blue and White Small Vase

With dragon and loose handle. It is decorated in brilliant underglaze blue, with phœnixes, storks, *shou* marks and other emblems of happiness and longevity. It bears the six marks of Wan-li round the lip, but was doubtless not produced prior to the reign of Ch'ien-lung, 1736-1795. Has carved teakwood stand.

Height, 5½ inches.

194—Blue and White Vase

Globular-shaped body, with spreading neck and base. The decoration, which is in lustrous opaque-blue on a brilliant white ground, depicts a variety of fishes in different attitudes of swimming. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 5¾ inches.

195—Blue and White Bottle-shaped Vase

Cabinet size. Decorated in lustrous blue on a brilliant white ground with tree peonies, rocks and insects. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 6½ inches.

196—Blue and White Vase

Cylindrical-shaped. Thick pure white texture. Decorated in two shades of brilliant underglaze blue, with lotus plants in bloom, cranes and water scene. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 7¼ inches.

197—Blue and White Vase

Graceful oviform of cabinet size. Decorated in very lustrous opaque-blue on a brilliant white ground. The embellishment, which is beautifully painted, consists of four large conventionalized lotus flowers amid bold foliations. Marked underneath the foot with the six-character mark of Hsüan-tê, but undoubtedly of the K'ang-hsi period. Has carved teakwood stand.

Height, 7¾ inches.

198—Soft-paste Blue and White Sectional Box

Tall circular shape, with three compartments. Decorated in brilliant underglaze blue, with bands of chrysanthemums and leafy scrolls. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 4¾ inches; diameter, 4 inches.

199—Blue and White Vase

Globular-shaped body, with flaring neck and base. Decorated in lustrous opaque-blue on a brilliaint white ground, with numerous crabs in different attitudes. Late Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 6¾ inches.

200—Blue and White Bottle-shaped Vase

With bulbous mouth. Very thin texture. Decorated in brilliant cobalt-blue on a lustrous white ground, with conventionalized chrysanthemums amid leafy scrolls and border designs of palmettes, sceptre head and points. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 6¾ inches.

201—Blue and White Vase

Bottle-shaped, of cabinet size. Decorated in pale blue, with scene of fishing-boats and fisherman and inscription. Four-character mark of Ch'eng-hua period, 1465-1487. Has carved teakwood stand.

Height, 8 inches.

202—Blue and White Vase

Of cabinet size. Globular-shaped body, with tall trumpet-shaped neck and flaring base. Decorated in brilliant underglaze blue, with plum tree in blossom, peonies, rocks and birds. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 9½ inches.

203—Blue and White Vase

Graceful bottle-shape, of cabinet size. Decorated in lustrous blue on brilliant white ground, with tree peonies, rocks and birds. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 7¾ inches.

204—Blue and White Vase

Bell-shaped body, with tall tubular neck. The decoration, which is finely painted in brilliant sapphire-blue on a lustrous white ground, represents two four-clawed dragons rising from the sea in pursuit of the sacred pearl; encircling the neck is a single fabulous dragon clutching in its claw a symbol. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 9¾ inches.

205—Soft-paste Blue and White Vase

Oviform bottle-shape, of cabinet size. Decorated in brilliant blue, with a willow tree and two men fishing by moonlight. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 8¼ inches.

206—Blue and White Hawthorn Jar

With its original cover. Cylindrical shape. The ground is of beautiful opaque mazarine-blue, marked to resemble the "cracking of ice"; numerous hawthorn blossoms are in outline and white reserve, and in six reserve panels of different shapes is a decoration of flowering plants, branches of prunus, rocks and insects finely pencilled in underglaze blue. K'ang-hsi period, 1662-1722.

Height, 7½ inches; diameter, 5 inches.

207—Blue and White Bottle-shaped Vase

Of cabinet size. Decoration of two phœnixes, cloud forms and a fabulous dragon painted in brilliant blue on a lustrous white ground. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 8 inches.

208—Soft-paste Blue and White Vase

Known as mandarin shape. The decoration, which is finely pencilled in two shades of blue and mostly in outline, consists of a male and a female figure standing on cloud forms and holding wands, a phœnix, sceptre-head scrolls and the Ai-yeh symbol. Six marks of the Ch'eng-hua period, 1465-1487. Has carved teakwood stand and cover.

Height, 8¼ inches.

209—Blue and White Vase

Graceful bottle-shaped, with tall trumpet-shaped neck. Beautifully decorated with lustrous blue on a brilliant white ground, with parent birds perched on a pine tree watching their young. Bears six-character mark of Ch'eng-hua, but undoubtedly of the K'ang-hsi period. Has carved teakwood stand.

Height, 9¼ inches.

210—Blue and White Vase

Bottle-shaped, with bulbous neck. Of thick texture. Decorated in dark opaque-blue, with peonies amid an elaborate foliation. Wan-li period, 1573-1619. Has carved teakwood stand.

Height, 8½ inches.

211—Soft-paste Blue and White Sectional Box

Tall circular shape, with three compartments and of brown crackle texture. Decorated in brilliant underglaze blue, with bands of archaic dragon scrolls. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 5 inches; diameter, 3¾ inches.

212—Blue and White Vase

Pear-shaped, with boldly flaring mouth of very thin texture. It is beautifully decorated, in brilliant underglaze blue on a lustrous white ground, with conventionalized lotus flowers, archaic winged dragons, leafy scrolls and fine border designs. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 8½ inches.

213—Blue and White Vase

Oviform, with tubular neck and bulbous mouth. Decorated in brilliant underglaze blue of two shades, with branches of prunus blossom, tree peonies, chrysanthemums, birds and rocks, pencilled in two reserved panels. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 10½ inches.

214—Superb Blue and White Vase

Fashioned on the lines of the peachbloom vases. It is covered with a monochrome glaze of the purest moonlight white or *clair-de-lune* color, and decorated in brilliant mazarine-blue with two ascending five-clawed, horned dragons, which are surrounded by fire emblems. The mark written underneath in cobalt-blue is Ta Ch'ing K'ang-hsi nien chih (Made in the reign of K'ang-hsi of the Great Ch'ing Dynasty). Has carved teakwood stand.

Height, 8¾ inches.

215—Soft-paste Blue and White Jar

Beautifully decorated in outline in pale blue, the embellishment consisting of eight large peonies amid an elaborate foliation; a band encircling the neck is pencilled to resemble "cracked ice." Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 7½ inches; diameter, 7½ inches.

216—Blue and White Vase

Pear-shaped, with flaring mouth. Thin pure white texture. Decorated in brilliant underglaze blue, with an elaborate design of five-clawed dragons rising from the sea amid cloud forms and fire emblems and pursuing the pearl of omnipotence. Underneath the foot, pencilled in cobalt-blue, seal mark of Ch'ien-lung, 1736-1795. Has carved teakwood stand.

Height, 11¼ inches.



415 413 402 221 414

217—Blue and White Hawthorn Ginger Jar

Ovoid-shaped. Decorated in opaque cobalt-blue, with blossoming branches and twigs of the prunus blossoms, so arranged as to display their white blossoms and buds, reserved upon a mottled background of blue, which is covered with a reticulation of darker blue lines to represent cracking ice. K'ang-hsi period, 1662-1722. Has carved teakwood stand and cover.

Height, 8 inches; diameter, 7½ inches.

218—Blue and White Hawthorn Ginger Jar

Companion to the preceding. K'ang-hsi period, 1662-1722. Carved teakwood stand and cover.

Height, 8 inches; diameter, 7½ inches.

219—Blue and White Ginger Jar

Ovoid-shaped. Decorated in lustrous underglaze blue on a brilliant white ground, the decoration representing a garden scene with figures of Chinese ladies and numerous children at play. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 7¾ inches; diameter, 7¾ inches.

220—Blue and White Hawthorn Ginger Jar

Ovoid-shaped. With clusters of prunus blossoms, alternating with single flowers, studding the ground of brilliant cobalt-blue, which is covered by darker blue lines to represent cracking ice. K'ang-hsi period, 1662-1722. Carved teakwood stand and cover.

Height, 8¼ inches; diameter, 7½ inches.

221—Blue and White Hawthorn Vase

Club-shaped. Decorated with branches of the prunus blossom in white reserve on a ground of brilliant opaque-blue marked to imitate the cracking of ice. K'ang-hsi period, 1662-1722. Carved teakwood stand.

Height, 17½ inches.

222—Blue and White Hawthorn Temple Jar

Decorated with blossoming branches and twigs of the prunus blossoms, so arranged as to display their white blossoms and buds reserved upon a mottled background of brilliant opaque-blue, which is covered with a reticulation of darker blue lines to represent cracking ice. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 12¾ inches; diameter, 9 inches.

223—Hawthorn Temple Jar

Decorated with branches of prunus blossoms, which extend upward and downward in white reserve on an opaque ground of mazarine-blue, and marked with darker lines to imitate the cracking of ice. K'ang-hsi period, 1662-1722.

Height, 13½ inches; diameter, 9¾ inches.

SECOND AFTERNOON'S SALE

FRIDAY, FEBRUARY 26TH, 1909

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

MINIATURE VASES AND SNUFF-BOTTLES IN MONOCHROME AND SOUFFLÉ GLAZES

224—MINIATURE GALLIPOT

Covered with a mottled deep red glaze shading into celadon and of the Lang Yao type. Yung-chêng period, 1723-1735. Has carved teakwood stand.

225—SNUFF-BOTTLE

Egg-shaped. Dark blue *soufflé* over a white glaze. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

226—CYLINDRICAL SNUFF-BOTTLE

Covered with a rose-color *soufflé* glaze on a pale yellow ground. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

227—GALLIPOT-SHAPED SNUFF-BOTTLE

Enamelled with a monochrome glaze of plum color. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

228—MINIATURE GALLIPOT

Coated with a robin's-egg blue *soufflé* glaze. Yung-chêng period, 1723-1735. Carved teakwood stand.

229—CYLINDRICAL SNUFF-BOTTLE

Enamelled with a pistache-green glaze, and ornamented with a dragon and tiger carved in relief in the paste. Yung-chêng period, 1723-1735. Carved teakwood stand

230—Miniature Vase

Ovoid-shaped. Coated with a monochrome glaze of rose color. Yung-chêng period, 1723-1735. Teakwood stand.

231—Single-color Snuff-bottle

Cylindrical-shaped. Enamelled with a turquoise-blue glaze of opaque quality. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

232—Oviform Snuff-bottle

Of ivory-white texture. Decoration of lotus flowers incised in the paste under the glaze. K'ang-hsi period, 1662-1722. Teakwood stand.

233—Egg-shaped Snuff-bottle

Invested with a *café-au-lait* glaze of brilliant quality. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

234—Miniature Gallipot

Coated with a monochrome glaze of robin's-egg blue over a network of minute crackles. Yung-chêng period, 1723-1735. Carved teakwood stand.

235—Egg-shaped Snuff-bottle

Enamelled with a white glaze which is minutely crackled. Ch'ien-lung period, 1736-1795. Teakwood stand.

236—"Iron-rust" Miniature Gallipot

Invested with an iron-rust glaze of fine quality. Yung-chêng period, 1723-1735. Carved teakwood stand.

237—Cylindrical Snuff-bottle

Invested with a monochrome glaze of crushed strawberry tint. Yung-chêng period, 1723-1735. Carved teakwood stand.

238—Miniature Gallipot

Coated with a red *soufflé* glaze on a brilliant white ground. Six-character mark of the Wan-li period, 1573-1619. Carved teakwood stand.

239—Cylindrical Snuff-bottle

Covered with an ox-blood and purple *flambé* glaze. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

240—Egg-shaped Snuff-bottle

Enamelled with a mustard-yellow crackled glaze. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

241—Coral-red Snuff-bottle

Cylindrical-shaped. Enamelled with a monochrome glaze of coral-pink. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

242—Miniature Sung Vase

Coated with a *clair-de-lune* glaze. It is marked on one side with a single splash of dark maroon, a characteristic of many "Sung" pieces. Teakwood stand.

243—Ashes of Roses Miniature Gallipot

Invested with a monochrome glaze of ashes of roses tint applied over a crackled surface. K'ang-hsi period, 1662-1722. Carved teakwood stand.

244—Flambé Snuff-bottle

Cylindrical form. Enamelled with a *sang-de-bœuf* and purple *flambé* glaze of lustrous quality. Ch'ien-lung period, 1736-1795. Carved ivory stand.

245—Lang Yao Miniature Gallipot

Enamelled with a monochrome glaze of red and ashes of roses tint over a bold crackle. K'ang-hsi period, 1662-1722. Teakwood stand.

246—Miniature Gallipot

Soufflé decoration in red, blue and dark green. Mark of the Wan-li period, 1573-1619. Carved teakwood stand.

247—Single-color Miniature Gallipot

Invested with a monochrome glaze of dense brown of brilliant quality. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

248—Single-color Miniature Gallipot

Enamelled with a rose-pink glaze. Tao-kuang period, 1820-1851. Carved teakwood stand.

249—Miniature Gallipot

Coated with a grayish-red crackle glaze, the result of overfiring. K'ang-hsi period, 1662-1722. Teakwood stand.

250—Miniature Vase

Cylindrical-shaped. Invested with a rose-color glaze. Seal mark of the Yung-chêng period, 1723-1735. Carved teakwood stand.

251—"Iron-rust" Miniature Gallipot

Coated with a deep brown glaze with metallic *soufflé*. Yung-chêng period, 1723-1735. Carved teakwood stand.

252—Single-color Miniature Gallipot

Invested with a monochrome glaze of rich *café-au-lait* color. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

253—Decorated Miniature Gallipot

Enamelled with an opaque dark blue glaze, and decorated with two five-clawed dragons amid cloud forms in pursuit of the sacred pearl, in white reserve and incised. Seal mark of the Yung-chêng period, 1723-1735. Carved teakwood stand.

254—Miniature Gallipot

Enamelled with a peculiar gray streaked glaze. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

255—Miniature Gallipot

Coated with a thick glaze of plum-color splash. An evident attempt to imitate the fine plum tint of the Sung Dynasty. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

256—Cylindrical Snuff-bottle

Enamelled with a monochrome glaze of camellia-leaf green over a network of fine crackle. Yung-chêng period, 1723-1735. Carved teakwood stand.

257—Miniature Gallipot

Soufflé decoration in red, yellow and blue. Six marks of the Wan-li period, 1573-1619. Teakwood stand.

258—Cylindrical Snuff-bottle

Coated with a glaze known as "mustard-seed yellow." Yung-chêng period, 1723-1735. Carved teakwood stand.

259—Miniature Gallipot

Enamelled with a monochrome glaze of stone-blue color, with the surface marked to resemble veined marble. Bears mark of the Ming Dynasty. Carved teakwood stand.

260—Egg-shaped Snuff-bottle

Enamelled with a brilliant dark green crackled glaze. Ch'ien-lung period, 1736-1795. Teakwood stand.

261—Miniature Gallipot

Coated with a dead pink glaze over a ground of yellow, which shows through the glaze and producing a most peculiar effect. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

262—Miniature Gallipot

Invested with a monochrome glaze of tea color of fine even quality. Yung-chêng period, 1723-1735. Carved teakwood stand.

263—"Iron-rust" Miniature Amphora

Invested with a monochrome glaze of brilliant brown over which is a metallic *soufflé*. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

264—Single-color Snuff-bottle

Cylindrical-shaped. Invested with a monochrome glaze of olive-green of brilliant quality. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

265—Mirror-black Miniature Gallipot

Enamelled with a brilliant mirror-black glaze of even quality. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

266—Miniature Gallipot

The color and surface represent the skin of a dried olive. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

267—Miniature Gallipot

Invested with a purple and red splash glaze. K'ang-hsi period, 1662-1722. Carved teakwood stand.

268—Miniature Sung Vase

Cone-shaped. Coated with a plum-color glaze and splashes of *clair-de-lune*. Underneath the foot is the *clair-de-lune* color of the "Sung" porcelain. Carved teakwood stand.

269—Cylindrical Snuff-bottle

Enamelled with a mottled liver color and pale yellow splash glaze. K'ang-hsi period, 1662-1722. Carved teakwood stand.

270—Miniature Gallipot

Coated with an opaque olive light-brown glaze, which is flecked with dark brown. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

271—Single-color Snuff-bottle

Cylindrical-shaped. Enamelled with a monochrome glaze of deep rose color. Ch'ien-lung period, 1736-1795. Carved ivory stand.

272—Soft-paste Miniature Vase

Ivory-white glaze, with figure of dragon incised underneath. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

273—Miniature Vase

Bottle-shaped. Coated with a thick glaze of dark sage-green. Yung-chêng period, 1723-1735. Carved teakwood stand.

274—Miniature Gallipot

Enamelled with a *café-au-lait* glaze of brilliant quality. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

275—Miniature Single-color Vase

Bottle-shaped. Invested with a monochrome glaze of camellia-leaf green of brilliant quality. Ch'ien-lung period, 1736-1795. Teakwood stand.

276—Miniature Single-color Vase

Bottle-shaped. Enamelled with an opaque glaze of pale turquoise-blue. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

277—Single-color Vase

Miniature bottle-shaped. Coated with a monochrome glaze of very dark brown color. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

278—Miniature Bottle-shaped Vase

Enamelled with an opaque glaze of pale green tinted with pink. Yung-chêng period, 1723-1735. Carved teakwood stand.

279—Miniature Bottle-shaped Vase

Invested with a brilliant green glaze of camellia-leaf tint, which is minutely crackled throughout. Yung-chêng period, 1723-1735. Carved teakwood stand.

280—Miniature Vase

A comparatively modern specimen of mustard-yellow crackle. Carved teakwood stand.

281—Miniature Vase

Bottle-shaped. Enamelled with an iron rust *soufflé* glaze of even quality. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

282—Miniature Pear-shaped Vase

With flaring neck. Enamelled with a monochrome glaze of fine turquoise-blue, which is flecked with darker spots. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

283—Miniature Bottle-shaped Vase

With trumpet neck. It is invested with a monochrome glaze of "crushed strawberry" tint shading into darker tones and resembling the specimens of Lang Yao type. Yung-chêng period, 1723-1735. Teakwood stand.

284—Miniature Bottle-shaped Vase

Covered with an opaque glaze of pale sea-green tint. The foot is marked Ch'eng-hua, 1465-1487, but the piece was undoubtedly made not earlier than Ch'ien-lung period, 1736-1795. Carved teakwood stand.

285—Miniature Thick-set Bottle

Enamelled with a brilliant monochrome glaze. Tao-kuang period, 1821-1851. Carved teakwood stand.

286—Miniature Bottle-shaped Vase

Enamelled with a rose-color *soufflé* glaze. Ch'ien-lung period, 1736-1795. Teakwood stand.

287—Miniature Single-color Vase

Bottle-shaped. Enamelled with a camellia-leaf green glaze. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

288—Miniature Bottle-shaped Vase

Enamelled with a fine glaze of light *café-au-lait* color. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

289—Miniature Biberon Vase

Invested with a monochrome glaze of green with mottling of a deeper tint. K'ang-hsi period, 1662-1722. Carved teakwood stand.

290—Miniature Bottle-shaped Vase

Covered with a mustard-yellow crackled glaze. Chia-ching period, 1796-1821. Teakwood stand.

291—Miniature Bottle-shaped Vase

Invested with a sapphire-blue glaze of brilliant quality. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

292—Mirror-black Miniature Vase

Bottle-shaped. Invested with a mirror-black glaze of brilliant quality. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

293—Mazarine-blue Miniature Vase

Bottle-shaped. It is invested with a monochrome glaze of mazarine-blue of brilliant quality. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

294—Mustard-yellow Miniature Bottle

Covered with a mustard-yellow glaze applied over a network of fine crackle. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

295—Peacock-blue Miniature Jar

Egg-shaped. Enamelled with a monochrome glaze of peacock-blue of opaque quality. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

296—Pearl-gray Miniature Bottle

Coated with a pearl-gray glaze, which is completely covered with a network of minute crackle. Yung-chêng period, 1723-1735. Carved teakwood stand.

297—Leaf-green Miniature Bottle

Invested with a monochrome glaze of camellia-leaf color of very fine quality. Yung-chêng period, 1723-1735. Carved teakwood stand.

298—Rose-pink Miniature Bottle

Coated with a thick glaze of rose-pink color, which is covered with incised leafy scrolls. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

299—Turquoise-blue Miniature Vase

Bottle-shaped. Enamelled with a pale turquoise-blue glaze applied over a minutely crackled surface. Yung-chêng period, 1723-1735. Carved teakwood stand.

300—Liver-red Miniature Vase

Pear-shaped, with trumpet neck. Invested with a monochrome glaze of liver-red. Yung-chêng period, 1723-1735. Carved teakwood stand.

301—Interesting Miniature Water Coupe

Invested with a glaze of peachbloom tint, which is marked with verdigris-green. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

302—Robin's-egg Blue Miniature Bottle

Enamelled with a thick glaze of pear-skin surface. Yung-chêng period, 1723-1735. Teakwood stand.

303—Rose-pink Egg-shaped Vase

Enamelled with a *soufflé* glaze of rose-pink color. Ch'ien-lung period, 1736-1795. Teakwood stand.

304—Starch-blue Miniature Vase

Graceful bottle-shaped. Invested with a monochrome glaze of starch-blue of very fine quality. K'ang-hsi period, 1662-1722. Teakwood stand.

305—Miniature Bottle-shaped Vase

Enamelled with a mottled pink glaze of the peachbloom type. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

306—Sapphire-blue Miniature Biberon

Enamelled with a monochrome glaze of sapphire-blue of opaque quality, underneath which is a decoration of butterflies and flowers delicately etched in the paste. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

307—Miniature Vase

Bottle-shaped. Of ivory-white color, the surface covered with a network of crackles outlined in pink. Yung-chêng period, 1723-1735. Carved teakwood stand.

308—Miniature Bottle-shaped Vase

Coated with a deep green glaze, which is covered with a metallic *soufflé*. Yung-chêng period, 1723-1735. Carved teakwood stand.

309—Sung Vase

Cone-shape, of cabinet size. Coated with a pellucid glaze of *clair-de-lune* applied over a crackled surface. Teakwood stand.

310—Miniature Biberon

Invested with a monochrome glaze of starch-blue, which is mottled with darker tints. K'ang-hsi period, 1662-1722. Carved teakwood stand.

311—Miniature Gallipot

Coated with a "running glaze" of crushed strawberry tint and verdigris-green. Chia-ching period, 1796-1821. Carved teakwood stand.

312—Turquoise-blue Vase

Cabinet size, bottle-shaped. Enamelled with a monochrome glaze of pale turquoise-blue of brilliant opaque quality. Ch'ien-lung period, 1736-1795. Teakwood stand.

313—Miniature Gourd-shaped Vase

Invested with a monochrome glaze of mottled red of the Lang Yao type. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

314—Miniature Splash Bottle

Coated with a monochrome glaze of opaque mazarine-blue, over which are splashes of deep violet color. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

315—Small Cabinet-size Gourd-shaped Vase

Invested with a "lilac-pink" glaze, which is minutely crackled. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

316—Powder-blue Miniature Biberon

Invested with a *soufflé* glaze, known as powder-blue, of brilliant quality. Over the glaze are slight traces of a decoration which originally was pencilled in gold. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

317—Miniature Bottle-shaped Vase

Enamelled with a liver-red glaze shading into a pale celadon at the base. Lang Yao type. Yung-chêng period, 1723-1735. Carved teakwood stand.

318—Small Cabinet-size Bottle

With corrugated body. Enamelled with a pellucid celadon glaze of brownish tint, underneath which is a pink crackled surface. K'ang-hsi period, 1662-1722. Teakwood stand.

319—Starch-blue Cabinet Vase

Of graceful bottle-shape and finished technique. Invested with a monochrome glaze of starch-blue, and decorated with a dragon, fire emblems and the sacred pearl delicately traced in white reserve. Ch'ien-lung period, 1736-1795. Teakwood stand.

320—Small Cylindrical Vase

The surface is covered with a network of large and small crackles, over which is a slight tinge of red glaze. This piece was undoubtedly intended to have been a pale liver color specimen, but in firing almost all the color was lost. Yung-chêng period, 1723-1735. Tall carved teakwood stand.

Height, 3¾ inches.

321—Miniature Monochrome Vase

Graceful bottle-shaped, of finished technique. It is invested with a glaze of mottled olive-green, resembling the shell of a tortoise. Ch'ien-lung period, 1736-1795. Carved teakwod stand.

322—Miniature Egg-shaped Jar

Coated with a monochrome glaze of tea color of fine even quality. Ch'ien-lung period, 1736-1795. Tall teakwood stand; silver inlay.

323—Miniature Bottle-shaped Vase

Enamelled with a brilliant mirror-black glaze. Ch'ien-lung period, 1736-1795. Teakwood stand.

324—Small Jar with Wide Mouth

Coated with a dark green mottled glaze of brilliant and iridescent quality. Yung-chêng period, 1723-1735. Teakwood stand.

325—Wine-cup

Invested with a monochrome glaze of "plum-red" of fine quality and iridescent metallic lustre. Yung-chêng period, 1723-1735. Carved teakwood stand.

326—Wine-cup

Enamelled with a monochrome glaze of *sang-de-bœuf* type. Yung-chêng period, 1723-1735. Carved teakwood stand.

327—Miniature Water Receptacle

Globular-shaped. Invested with a monochrome glaze of " crushed strawberry " tint. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

328—Small Vase

Coated with an olive-green glaze of lustrous and iridescent quality. Chia-ching period, 1795-1821. Carved teakwood stand.

Height, 4¾ inches.

329—Cabinet-size Gallipot

Of brown ground and flecked with lustrous metallic spots. Yung-chêng period, 1723-1735. Carved teakwood stand.

Height, 4¼ inches.

330—Miniature Vase

Coated with a lustrous glaze to imitate " elephant hide " color. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

Height, 4¼ inches.

331—Mirror-black Vase

Cylindrical-shaped, of cabinet size. Invested with a brilliant mirror-black glaze. K'ang-hsi period, 1662-1722. Carved teakwood stand.

Height, 4¾ inches.

332—Cabinet-size Amphora

Invested with a celadon glaze of pale sea-green tint. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

Height, 5½ inches.

333—Small Gallipot

Coated with a mottled glaze resembling tortoise-shell. Yung-chêng period, 1723-1735. Carved teakwood stand.

Height, 5 inches.

334—Cabinet-size Gallipot

Invested with a glaze of *café-au-lait* color over a surface covered with a network of fine crackle. K'ang-hsi period, 1662-1722. Teakwood stand.

Height, 4½ inches.

EXCEEDINGLY FINE SPECIMENS OF BLUE AND WHITE PORCELAIN IN SOFT PASTE AND HARD PASTE

335—Soft-paste Saucer

Brown crackled texture. Decoration in brilliant blue of pagoda, river view, pine and weeping willow, known as the "old willow" pattern. Chia-ching period, 1522-1567.

Diameter, 5¾ inches.

336—Soft-paste Blue and White Saucer

With scalloped edge. Thin crackled texture. Decoration in two shades of underglaze blue of tree peonies, quail and other designs. Yung-chêng period, 1723-1735.

Diameter, 5½ inches.

337—Soft-paste Blue and White Saucer

Brown crackled texture. Decorated in dark cobalt-blue, with a central medallion of archaic dragons and *shou* symbols surrounded by a border of archaic dragon scrolls and a narrow border of Greek fret. Ch'ien-lung period, 1736-1795.

Diameter, 6 inches.

338—Soft-paste Blue and White Saucer

With scalloped edge. Decoration in brilliant blue of a landscape, willow tree and river view; delicately pencilled border of scroll and diaper patterns intercepted by three butterflies. Ch'ien-lung period, 1736-1795.

Diameter, 6¼ inches.

339—Blue and White Small Plate

Very thin texture. Floral and leaf shape panels in white reserve on a blue ground. Border design to conform, pencilled in underglaze blue, the whole embellishment on a brilliant white ground. K'ang-hsi period, 1662-1722.

Diameter, 6½ inches.

340—Small Blue and White Plate

Thin pure white texture. Decorated in brilliant underglaze blue, with a central medallion in design of an eight-pointed star within which are conventionalized lotus flowers. Round the border are eight sprays of the sacred lotus and leafy scrolls. Underneath the foot are six marks of Ch'eng-hua, but it is undoubtedly of the K'ang-hsi period, 1662-1722.

Diameter, 6¼ inches.

341—Blue and White Plate

Thin texture. Decorated in brilliant underglaze blue. The artist in decorating this plate creates something not unlike a lotus flower with eight petals, though still holding to the form of the star. Eight is the lucky number among the Chinese; hence its introduction. This piece bears the six marks of Hsüan-tê, but doubtless was made during the reign of K'ang-hsi, 1662-1722.

Diameter, 7¾ inches.

342—Blue and White Plate

Deep form. Thin sonorous porcelain. Decorated in brilliant cobalt-blue. In a central panel are the pine, plum, bamboo and the sacred fungus, all emblems of longevity. Round the under border are Chinese domestic and garden scenes, beautifully pencilled in underglaze blue. Late Ch'ien-lung period, 1736-1795.

Diameter, 7⅛ inches.

343—Blue and White Plate

Invested with a beautiful opaque-blue glaze marked to represent the cracking of ice. The decoration, which is in white reserve, consists of numerous fish and lotus plants. It bears the mark of Hsüan-tê, but was undoubtedly made during the K'ang-hsi period, 1662-1722.

Diameter, 7¼ inches.

344—Large Soft-paste Blue and White Plate

Brown crackled texture. Decorated in brilliant underglaze blue, with a central medallion of floral and foliated design. A narrow band of leafy scrolls and floral sprays round the under border. Six marks of Hsüan-tê, but probably not earlier than Chia-ching, 1522-1567.

Diameter, 7¾ inches.

345—Blue and White Plate

Thin texture. Indented panels to represent lotus petals are decorated in brilliant blue, with sprays of various flowers. A curious mark underneath the foot, a rudely drawn bronze vase, is not often seen as a mark, but sometimes appears on pieces made under K'ang-hsi, 1662-1722.

Diameter, 8¼ inches.

346—Blue and White Plate

Thin sonorous texture. Decorated in brilliant underglaze blue. In the centre a bold four-clawed dragon amid fire emblems, clutching in its fore-feet an object bearing a Chinese inscription. Encircling this decoration is a series of indented panels representing lotus petals. Round the outer rim a border of wave design, and on the under border "The Eight Precious Things." Marked Hsüan-tê, but undoubtedly made during the K'ang-hsi period, 1662-1722.

Diameter, 8½ inches.

347—Soft-paste Blue and White Plate

Brown crackled texture. Decorated in dark cobalt-blue. In the centre a view of a Chinese interior, showing figures of a mandarin and child. The border is of diaper pattern intercepted by four reserve panels, in which are clusters of peaches, the fruit of immortality. On the outer border are rocks and fishing scenes. Six-character mark of the Ch'eng-hua period, 1465-1487.

Diameter, 9⅜ inches.

348—Soft-paste Blue and White Plate

Decoration of landscapes, river views and boating scenes, painted in brilliant underglaze blue. Borders of diaper patterns. Ch'ien-lung period, 1736-1795.

Diameter, 10 inches.

349—Large Blue and White Plate

Decorated in brilliant blue, with Chinese domestic scenes. On the under border, sprays of blossoms, flowers and orchids, and underneath the foot a branch of peonies outlined in underglaze blue. K'ang-hsi period, 1662-1722.

Diameter, 10¼ inches.

350—Large Blue and White Plate

Thin pure white porcelain of sonorous texture. The decoration, which is finely painted in underglaze blue, consists of various fishes, seaweeds and other aquatic plants. On the border, which is of opaque-blue in design of waves, is the Yu symbol, or two fish joined, represented twelve times, which signifies domestic happiness. On the under border is a decoration of water plants, fungus, shells, a crab and crayfish pencilled in dark blue. Six-character mark of Ch'eng-hua, but undoubtedly made during the reign of K'ang-hsi, 1662-1722.

Diameter, 10¼ inches.

351—Blue and White Vase

Pear-shaped, of cabinet size. Decorated in brilliant underglaze blue, and is remarkable for the variety of symbols used in its decoration. A bronze incense burner, lacquer boxes and writing cases are surrounded with smaller symbols, such as the pearl; a Konsi, the stone of honor for a magistrate; a bronze piece shaped like a mason's square, called Khing and used as a bell; a sceptre and emblems of good augury. Evidently a piece made for presentation. K'ang-hsi period, 1662-1722. Teakwood stand.

Height, 5⅝ inches.

352—Blue and White Vase

With hat-shaped cover, known as the mandarin shape. Two upright panels are decorated with landscape and river scenes. The ground of the vase is of deep blue relieved by a honeycomb pattern and embellished with butterflies and peony sprays modelled in relief in the paste. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

Height, 6½ inches.

353—Blue and White Bottle-shaped Vase

Of graceful and unusual form. The decoration, which is beautifully pencilled in pale blue, consists of numerous peony flowers amid leafy scrolls. The lip is encircled by a band of Grek fret, and round the foot are palmettes. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

Height, 6½ inches.

354—Soft-paste Blue and White Vase

Bottle-shaped, of cabinet size. Semi-eggshell texture. Decoration is in brilliant cobalt-blue, and consists of various ornaments known as "The Hundred Antiques" and symbols of happy augury. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

Height, 7 inches.

355—Blue and White Vase

Bottle-shaped, of cabinet size. Pure white texture. It is decorated in brilliant underglaze blue, with a wide band of conventional flowers and profuse foliations. The shoulder and neck are encircled by bands of sceptre-head scrolls and palmettes, and round the foot is a border of gadroons. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

Height, 7¼ inches.

356—Soft-paste Blue and White Bowl

On the inner surface, pencilled in pale blue, is an ox and a border of diaper patterns, and on the outer surface rabbits in white reserve on a clouded blue ground. Four-character mark of Ch'eng-hua, 1465-1487. Teakwood stand.

Diameter, 4⅞ inches.

357—Blue and White Gallipot

Of graceful form and fine texture. Decorated in lustrous underglaze blue, with clusters of hawthorn blossom, peony flowers and bold leafy scrolls. Ch'ien-lung period, 1736-1795. Tall carved teakwood stand.

Height, 6¾ inches.

358—Soft-paste Blue and White Covered Bowl

Brown crackled texture. The outer surface decorated in brilliant cobalt-blue with sprays of asters and neat border design. K'ang-hsi period, 1662-1722. Tall carved teakwood stand.

Diameter, 5½ inches.

359—Large Blue and White Bowl

Thin porcelain of sonorous texture. The outer surface decorated in brilliant underglaze blue, with beautifully painted lotus, the eight Buddhistic emblems of happy augury and medallions containing the Wan Shou Wu Chiang, "A myriad ages never ending." On the inner surface the *shou* symbol surrounded by the emblems of happy augury. Seal mark of the Ch'ien-lung period, 1736-1795. Teakwood stand.

Height, 3¾ inches; diameter, 7⅛ inches.

360—Blue and White Bottle-shaped Vase

Of pure white texture and finished technique. Beautifully decorated, in brilliant underglaze blue and in white reserve, with medallions of lotus and leafy scrolls, borders of sceptre heads and arabesque designs. K'ang-hsi period, 1662-1722. Teakwood stand.

Height, 7¼ inches.

361—Soft-paste Blue and White Vase

Graceful oviform. Ivory-white crackle texture. Decorated in lustrous blue with landscape and river view. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

Height, 7⅞ inches.

362—Soft-paste Blue and White Gallipot

Of graceful shape and ivory-white texture. It is decorated in brilliant underglaze blue with a pine tree, bamboo, the sacred fungus, two cranes and the symbolical bat. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

Height, 6½ inches.

363—Soft-paste Blue and White Rouge-box

Flat circular shape. Decoration of chrysanthemum and leafy scrolls pencilled underneath the glaze in brilliant cobalt-blue. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

Height, 2⅜ inches; diameter, 4 inches.

364—Blue and White Bottle-shaped Vase

Decorated in lustrous opaque mazarine-blue on a brilliant white ground, with a river view, a rocky shore, pine and bamboo. K'ang-hsi period, 1662-1722. Carved teakwood stand.

Height, 7⅝ inches.

365—Soft-paste Blue and White Vase

Pear-shaped, with flaring mouth. Covered with a rice-color crackle glaze and decorated in brilliant blue with tree peonies, butterflies and spray of aster. K'ang-hsi period, 1662-1722. Carved teakwood stand.

Height, 6 inches.

366—Bottle-shaped Vase

Of cabinet size. The body is invested with a monochrome glaze of mazarine-blue, and decorated with a design of turbulent water with ascending carp outlined in a darker shade of blue. Round the neck, pencilled in blue and *rouge-de-fer*, is a four-clawed dragon pursuing the sacred pearl. Ch'ien-lung period, 1736-1795. Teakwood stand.

Height, 8 inches.

367—Soft-paste Blue and White Gallipot

Of graceful shape and finished technique. Decorated in brilliant blue under an ivory-white glaze with a band of conventional flowers and leafy scrolls. Borders of palmettes, sceptre heads and floral sprays complete the embellishment. K'ang-hsi period, 1662-1722. Carved teakwood stand.

Height, 6¾ inches.

368—Soft-paste Blue and White Vase

Oviform, with spreading neck and base. Ivory-white crackle texture. Decorated in brilliant blue with conventional butterflies and flowers, bands of scrolls and borders of palmettes. Ch'eng-hua period, 1736-1795. Carved teakwood stand.

Height, 6¼ inches.

369—Blue and White Vase

Graceful bottle-shape, of cabinet size. It is of thin pure white texture, and decorated in brilliant underglaze blue with five conventionalized lotuses amid leafy scrolls, a band of palmettes and borders of sceptre heads and gadroons. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

Height, 6¾ inches.

370—Soft-paste Blue and White Vase

Bottle-shaped, with flaring mouth and base. Ivory-white crackle glaze. Decorated in brilliant blue with tree peonies in full bloom, rocks and insects. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

Height, 7 inches.



384 397 368 398 400 399 386

371—Soft-paste Blue and White Vase

Oviform bottle-shaped. Covered with an ivory-white glaze over a brown crackled surface. Decorated in brilliant blue with branches of pomegranates and Buddha's hand fruit. Round the shoulder is a wide band of gadroons and a narrow border of sceptre heads, and encircling the foot a band of palmettes. K'ang-hsi period, 1662-1722. Carved teakwood stand.

Height, 6⅞ inches.

372—Soft-paste Blue and White Vase

Tall oviform. Covered with a soft ivory-white crackled glaze, and decorated in brilliant blue with the Pa Pao, or "Eight Precious Things," and the "Four Accomplishments of the Scholar." K'ang-hsi period, 1662-1722. Carved teakwood stand.

Height, 9⅜ inches.

373—Soft-paste Blue and White Vase

Graceful bottle-shaped. Coated with an ivory-white glaze of lustrous quality. Decorated in brilliant underglaze blue with a band of conventional flowers and leafy scrolls. Borders of sceptre heads, gadroons and a band of palmettes. Ch'ien-lung period, 1736-1795. Carved teakwood stand.

Height, 7 inches.

374—Beautiful Soft-paste Gallipot

Of graceful shape and finished technique. It is covered with an ivory-white glaze over a network of brown crackles, and decorated in pale blue with a garden scene in which are palms and bamboo. Round the shoulder and foot are bands of sceptre-head scrolls beautifully pencilled in underglaze blue. The foot underneath is covered with incised thread lines. The piece is very choice, and doubtless dates from the Ming period. Carved teakwood stand.

Height, 7¾ inches.

375—Soft-paste Blue and White Vase

Oviform, known as the mandarin shape. It is decorated in brilliant underglaze blue with conventional flowers amid profuse foliated scrolls. Four marks, Ch'eng-hua period, 1465-1487. Teakwood stand.

Height, 7 inches.

376—Soft-paste Blue and White Vase

Oviform. Of thin texture, and coated with an ivory-white crackle glaze. Decorated in brilliant opaque-blue with the Pa Pao, or the "Eight Precious Things," and the "Four Accomplishments." Ch'ien-lung period, 1736-1795. Has carved teakwood stand and cover.

Height, 9 inches.

377—Blue and White Jar

Of pure white hard paste. Beautifully embellished in lustrous opaque sapphire-blue on a brilliant white ground. In an upright panel are a landscape and figures, river view and rocky cliffs, and on the reverse side tree peonies in bloom. This vase is the *perfect* one of a pair of rare specimens formerly in the William Man Collection, and is highly esteemed for the remarkably fine quality of blue. K'ang-hsi period, 1662-1722. Carved teakwood stand.

Height, 10 *inches.*

378—Blue and White Vase

Graceful amphora shape. Decorated in brilliant opaque-blue of fine quality with two fabulous monsters standing on rocks with a turbulent sea separating them, and emitting flames from their mouths. K'ang-hsi period, 1662-1722. Carved teakwood stand.

Height, 9½ *inches.*

379—Soft-paste Blue and White Gallipot

Covered with an ivory-white glaze over a brown crackled surface, and decorated in pale blue with five-clawed dragons and phœnixes amid cloud forms in pursuit of the pearl of omnipotence. Four-character mark of Yung-chêng period, 1723-1735. Carved teakwood cover and stand.

Height, 8½ *inches.*

380—Soft-paste Blue and White Vase

Graceful oviform, with tubular neck and spreading mouth. Enamelled with an ivory-white crackled glaze, and decorated in two shades of cobalt-blue with a blossoming plum tree, pine, bamboo, palms and rocks. A band of palmettes and border of scroll design complete the decoration. Six marks, Hsüan-tê period, 1426-1435. Carved teakwood stand.

Height, 8¾ *inches.*

381—Blue and White Soft-paste Vase

Graceful oviform, of cabinet size. It is covered with an ivory-white glaze of soft texture over a surface marked with a network of crackles, and is decorated in brilliant blue of fine quality with two pine trees, a deer and doe and the symbolical bat, all emblems of longevity. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 10½ *inches.*

382—Soft-paste Blue and White Gallipot

Of graceful form and finished technique. It is enamelled with a glaze of ivory-white of soft texture applied over a surface marked with a net-

work of brown crackles. The decoration, which is painted in brilliant cobalt-blue, consists of a wide band of conventional flowers amid foliated scrolls, a border of gadroons and a wide band of palmettes. Encircling the shoulder are floral scrolls and arabesques. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 9¾ inches.

383—Soft-paste Blue and White Ginger Jar

The decoration, which consists of chrysanthemum flowers amid a profuse foliation, a border of sceptre-head scrolls round the shoulder and a band of gadroons encircling the foot, is painted in brilliant cobalt-blue applied underneath the glaze and over a surface marked with brown crackles. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 7¾ inches; diameter, 7 inches.

384—Soft-paste Blue and White Jar

Oviform, with spreading base. It is covered with an ivory-white glaze applied over a network of brown crackles, and is decorated in brilliant cobalt-blue with a wide band of passion flowers amid foliated scrolls, borders of sceptre-head scrolls and a band of gadroons. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 7 inches; diameter, 7½ inches.

385—Soft-paste Blue and White Jar

Semi-globular shape. It is enamelled with a soft ivory-white glaze, applied over a surface completely covered with a network of brown crackles, and is decorated with a band of lotus amid leafy scrolls beautifully painted in brilliant opaque-blue. Round the shoulder is a band of sceptre heads incised in the paste, and two butterflies worked in high relief. Ch'eng-hua period, 1465-1487. Has carved teakwood stand and cover.

Height, 4¾ inches; diameter, 7¾ inches.

386—Soft-paste Blue and White Jar

Globular-shaped, with spreading base. It is enamelled with an ivory-white glaze of soft texture applied over a network of brown crackles. The decoration, which is finely painted in brilliant underglaze blue, consists of branches of pomegranates, peaches and Buddha's hand fruit, the emblems of the three abundances, "the abundance of years," "the abundance of happiness" and "the abundance of sons." A border of sceptre heads and diapers round the shoulder and a band of palmettes encircling the base complete the embellishment. K'ang-hsi period, 1662-1722. Has carved stand and cover.

Height, 7½ inches; diameter, 7¼ inches.

387—Blue and White Vase

Bottle-shaped. Pure white sonorous porcelain. It is decorated in underglaze blue of brilliant quality with landscape, river views and rocky cliffs. Underneath the foot is the six-character mark of Chia-ching period, 1522-1567. Tall carved teakwood stand.

Height, 12½ inches.

388—Superb Blue and White Hawthorn Ginger Jar

The ground is of brilliant opaque mazarine-blue of high quality, marked with darker lines to resemble the cracking of ice. Clusters of prunus blossoms are in white reserve, and in three lozenge-shape panels are fabulous monsters painted in lustrous opaque-blue on a brilliant white ground. K'ang-hsi period, 1662-1722. Has carved teakwood stand and cover.

Height, 8 inches; diameter, 7¾ inches.

389—Superb Blue and White Vase

Graceful bottle-shaped, with tall slender trumpet-shaped bulbous neck. It is enamelled with a brilliant *soufflé* glaze known as powder-blue, and decorated in reserve panels with various objects of art and "The Eight Precious Things" finely pencilled in lustrous opaque-blue. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 12½ inches.

390—Superb Blue and White Jar

With original hat-shaped cover. Tall cylindrical shape, of pure white texture, and decorated in blue of lustrous opaque quality with two bold dragons rising from the sea amid cloud forms. Round the shoulder a band of palmettes and floral scrolls. Underneath the foot is the six-character mark of the Yung-chêng period, 1723-1735, pencilled in blue. Has finely carved teakwood tall stand.

Height, 10¼ inches.

391—Beautiful Blue and White Gourd-shaped Vase

Of very thin texture and perfect technique. It is invested with a monochrome glaze of opaque mazarine-blue, and almost entirely covered with a decoration representing gourd-vines in bearing in reserve and blue outline. Ch'ien-lung period, 1736-1795. Has finely carved teakwood stand.

Height, 12⅞ inches; diameter, 8⅜ inches.

392—Blue and White Ginger Jar

Oviform shape, of thin texture. Decorated in brilliant underglaze blue with an elaborate design of conventional flowers and leafy scrolls. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 8⅜ inches; diameter, 7½ inches.



434 425 432 423 433 429 422 430

393—Soft-paste Blue and White Ginger Jar

With original cap-shaped cover. Dense texture. Decorated in fine cobalt-blue with a scene representing the famous poets in a bamboo grove. Round the shoulder tree peonies in bloom, and on the cover lotus scrolls and a band of sceptre heads. Has six-character mark of K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 8⅛ inches; diameter, 7⅝ inches.

394—Beautiful Blue and White Ginger Jar

With original dome-shaped cover. The birth of the butterfly is the theme of the decoration, in beautiful tones of blue. From the base of the jar lotus flowers, leaves and lily pads creep up, partly hiding two-thirds of the white surface. In three different-sized butterflies the growth of the insect is depicted. The smallest, near the neck and the cover, shows the full-grown butterfly. K'ang-hsi period, 1662-1722.

Height, 9½ inches; diameter, 7¾ inches.

395—Blue and White Hawthorn Ginger Jar

With clusters of prunus blossoms studding the ground of opaque cobalt-blue, which is covered by darker blue lines to represent cracking ice. K'ang-hsi period, 1662-1722. Has carved teakwood stand and cover.

Height, 9⅝ inches; diameter, 8⅜ inches.

396—Blue and White Hawthorn Ginger Jar

With its original cap-shaped cover. It is decorated with blossoming branches and twigs of the prunus blossom; the branches spread alternately upward and downward, so as to display their white blossoms and buds reserved upon a mottled background of brilliant opaque-blue, which is covered with a reticulation of darker lines to represent "cracking ice." K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 9½ inches; diameter, 8¼ inches.

397—Superb Soft-paste Blue and White Vase

Graceful bottle-shape. Globular body, with tall tubular neck. It is of thin texture and finished technique, covered with an ivory-white glaze, which is applied over a network of brown crackles. The embellishment, which is beautifully drawn and painted in brilliant underglaze blue, consists of five large peaches, the Chinese fruit of immortality, above which are five bats, the emblem of happiness. Round the shoulder is a band of sceptre heads and Greek fret, and on the neck, suspended from a narrow band encircling the lip, are pendants of the Buddhistic emblems of happy au-

gury. A border of gadroons round the foot completes the artistically executed embellishment. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 15¼ *inches; diameter,* 9½ *inches.*

398—Superb Soft-paste Blue and White Gallipot

Of very fine texture and charming form. It is enamelled with a pellucid glaze of ivory-white, applied over a crackle surface. On the body of the vase are branches of peaches, pomegranates and Buddha's hand fruit, the emblem of the "Three Abundances," and round the shoulder and foot are broad bands of chrysanthemum scrolls. The entire embellishment of this superb specimen is finely drawn and painted in underglaze blue of most brilliant quality. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 12¾ *inches; diameter,* 8¼ *inches.*

399—Beautiful Soft-paste Blue and White Bottle-shaped Vase

Globular body, with tall tubular neck, flaring at mouth. It is enamelled with an ivory-white crackle glaze. The decoration, which is beautifully pencilled in fine underglaze blue, consists of branches of peach, pomegranate and Buddha's hand fruit, which signify the "abundance of years," the "abundance of happiness" and the "abundance of sons." A band of lotus scrolls encircling the neck completes the embellishment. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 13 *inches; diameter,* 8⅞ *inches.*

400—Superb Soft-paste Blue and White Vase

Quadrilateral shape, with raised ornaments. It is covered with a fine ivory-white glaze of soft texture, and decorated with conventional flowers and leafy scrolls beautifully pencilled in fine quality of underglaze blue. Ch'ien-lung period, 1736-1795. Has finely carved teakwood stand.

Height, 14⅞ *inches; width,* 6¼ *inches.*

401—Matchless Blue and White Vase

Graceful oviform. Of semi-eggshell texture and perfect technique. The decoration, which is of a thoroughly artistic character, is painted in brilliant mazarine-blue of the highest quality, and represents a large kylin feeding its young, and beside it a brocade ball with ribbon filets. On the shoulder are two symbolical bats, and on the neck a disk to represent the moon. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 16⅞ *inches; diameter,* 7¼ *inches.*

402—Extraordinary Large Blue and White Hawthorn Jar

Graceful oviform. The ground is of brilliant mazarine-blue of opaque quality, and marked with darker lines to represent cracking ice, the symbol of coming spring. It is decorated with branches of prunus blossoms, the floral emblem of the New Year, in white reserve, the branches spreading alternately upward and downward. K'ang-hsi period, 1662-1722. Has carved teakwood stand and cover.

Height, 11½ inches; diameter, 9⅞ inches.

403—Beautiful and Extraordinary Blue and White Beaker

This noble specimen of the highest standard of Chinese ceramic art is embellished in cobalt-blue of very brilliant opaque quality. The embellishment, which is most artistically drawn and painted under the glaze on a brilliant white ground, consists of fourteen large lotus flowers and conventional leafy scrolls, spreading over the entire outer surface, the large blossoms being symmetrically arranged and fully expanded, so as to display in each flower the cup-shaped fruit studded with the seeds in the midst of a whorl of petals.

The graceful shape, perfect technique and the high quality of the blue used in the beautifully executed decoration denote that this matchless specimen was made in the imperial potteries. It is of the K'ang-hsi period, 1662-1722.

Height, 28 inches.

404—Beautiful Blue and White Bottle

Globular body, with tall slender neck. It is decorated in brilliant underglaze blue with three large kylins, which are sporting with brocade balls with ribbon filets. Encircling the neck is an archaic dragon, and round the shoulder a band of diaper patterns intercepted by a single peony. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 17 inches; diameter, 8¼ inches.

405—Beautiful Blue and White Bottle

Globular body, with tall slender neck. Decorated in underglaze blue of brilliant opaque quality with a Chinese legendary subject, Len-tung-pin, the dragon slayer, beautifully painted in two panels, which are intercepted by various ornaments and accessories. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 17⅜ inches; diameter, 8⅜ inches.

406—Blue and White Ginger Jar

Oviform. Decorated in lustrous opaque-blue on a brilliant white ground with a landscape, river view and rocky cliffs. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 8¾ inches; diameter, 8½ inches.

407—Beautiful Blue and White Temple Jar

With its original hat-shaped cover. Decorated in underglaze blue of brilliant opaque quality with a four-panel decoration representing fabulous animals standing on rocks which project from a turbulent sea. Round the shoulder are cloud forms, and encircling the neck and on the cover are "The Eight Precious Things," cloud forms, storks and pine needles. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 16½ *inches; diameter,* 10 *inches.*

408—Superb Blue and White Temple Jar

Graceful oviform. Thin porcelain of clear white texture. The decoration, which is finely painted in mazarine-blue of brilliant opaque quality, consists of three large kylins sporting with brocade balls with ribbon filets, the latter forming an elaborate scroll design. Round the neck are the Buddhistic emblems of happy augury. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 16½ *inches; diameter,* 9¾ *inches.*

409—Blue and White Vase

Large bottle-shaped. Globular body, with tall tubular neck. Of thin white sonorous texture, beautifully embellished with an elaborate design of peonies, convolvulus and clusters of prunus blossoms amid leafy scrolls finely drawn and pencilled in blue outline. Ch'ien-lung period, 1736-1795.

Height, 19 *inches; diameter,* 10¼ *inches.*

410—Blue and White Hawthorn Temple Jar

Decorated with branches and twigs of the prunus blossom; the branches spreading alternately upward and downward, so as to display their white blossoms and buds reserved upon a pale blue opaque ground, with a reticulation of darker blue lines to represent the cracking of ice. K'ang-hsi period, 1662-1722. Has carved teakwood stand and cover.

Height, 13 *inches; diameter,* 10 *inches.*

411—Blue and White Hawthorn Temple Jar

Decorated with branches of prunus blossoms and buds in white reserve upon a brilliant opaque-blue ground marked with darker lines to represent cracking ice, the symbol of the coming spring. Encircling the neck is a band of sceptre-head scrolls pencilled in underglaze blue. K'ang-hsi period, 1662-1722. Has carved teakwood stand and cover.

Height, 13¼ *inches; diameter,* 10 *inches.*

412—Superb Blue and White Vase

Bottle-shaped. Of graceful form and finished technique, artistically pencilled in brilliant blue under the white glaze, with conventional scroll of lotus, spreading over the entire body of vase and on the lower portion of neck, with a symmetrical arrangement of large blossoms, which are fully expanded so as to display in each flower the cup-shaped fruit in the midst of a whorl of petals. A ring of palmations encircles the neck. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 17½ *inches; diameter,* 9⅝ *inches.*

413—Beautiful Blue and White Hawthorn Beaker

Decorated with branches and twigs of prunus blossoms, the floral emblem of the New Year, in reserve upon a mottled background of brilliant opaque-blue, which is covered with a reticulation of darker blue lines, to represent cracking ice, a symbol of the coming of spring. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 17⅞ *inches.*

414—Superb Blue and White Hawthorn Temple Jar

Graceful oviform, of clear white texture. Decorated with blossoming branches and twigs of hawthorn, the branches spreading alternately upward and downward, so as to display their white blossoms and buds reserved upon a mottled background of brilliant opaque-blue of very fine quality, which is covered with a reticulation of darker blue lines to represent cracking ice. K'ang-hsi period, 1662-1722. (Chipped at foot.) Has carved teakwood stand and cover.

Height, 13 *inches; diameter,* 9¾ *inches.*

415—Superb Blue and White Temple Jar

A suitable companion to the preceding. K'ang-hsi period, 1662-1722.

Height, 13 *inches; diameter,* 10 *inches.*

416—Blue and White Temple Jar

Of graceful oviform. Decorated in brilliant blue with an elaborate garden scene, in which are numerous students playing games, or practising their avocations. On the neck, pencilled in underglaze blue, are "The Eight Precious Things." K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 12¼ *inches; diameter,* 10⅛ *inches.*

THIRD AND LAST AFTERNOON'S SALE

SATURDAY, FEBRUARY 27TH, 1909

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

EXCEPTIONALLY FINE SPECIMENS OF JADE, GLASS AND CINNABAR LACQUER

417—FEI-TS'UI SNUFF-BOTTLE

Carved and highly polished gray texture, exhibiting beautiful emerald-green mottling.

Height, 2½ inches.

418—AGATE ORNAMENT

Two mandarin ducks carved in red and gray agate. Finely carved teakwood and ivory stand.

419—SMALL RUBY GLASS COUPE

Semi-globular shape. Ch'ien-lung period, 1736-1795. Carved teakwood stand and cover.

Diameter, 2½ inches.

420—JADE JUI, OR SCEPTRE

Milk-white texture; carved and highly polished.

Length, 8 inches.

421—SUPERB FEI-TS'UI VASE

Of exquisite shape and fine workmanship. Carved dragon handles and archaic scrolls. Has carved teakwood stand.

Height, 5⅝ inches.

422—BEAUTIFUL WHITE JADE BOWL

On four feet. The outer surface ornamented with archaic scroll designs and lion-head handles carved in high relief. Has finely carved teakwood stand, and extra brocade stand.

Diameter, 5¼ inches.

423—Superb Fei-ts'ui Writer's Table Screen

Legendary subject carved in high relief. Carved teakwood stand with carved white jade panel.

Height, 5¼ inches; width, 3⅝ inches.

424—Beautiful Carved Jade Garniture

Consisting of incense burner, small vase and perfume box, all of grayish-white texture, beautifully carved and fashioned after ancient Chinese bronzes. Has stands of fine green jade, exquisitely carved in openwork, and the whole mounted on a group of carved teakwood stands.

425—Beautiful Jade Imperial Water Receptacle

In the design of a Chinese peach, the fruit of immortality, the branches and leaves and a symbolical bat carved in relief and openwork. Teakwood stand, carved to conform.

Height, 2 inches; diameter, 5 inches.

426—Fei-ts'ui Bowl and Cover

Highly polished surface, with sceptre-head scrolls and a band of Greek fret incised. Mounted on a beautiful carved teakwood stand.

Diameter, 5⅜ inches.

427—Beautiful White Jade Covered Box

Square-shaped, with grooved corners. The outer surface artistically carved in low relief with lotus plants, millet, quail and the *shou* emblem. Mounted on a group of finely carved teakwood, tinted ivory and brocade stands.

Height, 3⅜ inches; diameter, 5⅜ inches.

428—Jade Coupe

Lozenge-shaped. Grayish-white texture. Two dragons skilfully carved in high relief and undercut. Has finely carved teakwood stand and an extra brocade stand.

Length, 7¼ inches.

429—Superb White Jade Gourd-shaped Vase with Cover

Winged dragons and loose ring handles carved in high relief and undercut. The vase is embellished with symbolical bats, cloud forms and *shou* character carved in low relief. Has finely carved teakwood stand.

Height, 7½ inches.

430—Large Jade Vase with Cover

Graceful oviform. Grayish-white texture, with brown markings; plum tree in blossom and bird on rocks skilfully carved in high relief and undercut. Has finely carved teakwood stand.

Height, 9⅞ inches.



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527

431—Beautiful Gray Jade Twin Coupe

Peach design. Branches and leaves skilfully carved in bold relief and undercut. Elaborately carved teakwood stand and extra brocade-covered stand.

Length, 7 inches

432—Superb White Jade Vase

Flat oviform, with cover. Plum in blossom and tree peonies carved in low relief, and encircling the neck a five-clawed dragon pursuing the sacred pearl carved in high relief and undercut. Has carved teakwood stand.

Height, 8¾ inches.

433—Beautiful Jade Double Vase

Lotus design; skilfully carved in gray jade with brown mottling. Handsome carved teakwood stand.

Height, 4½ inches; length, 8 inches.

434—White Jade Vase

With cover. Graceful quadrilateral shape. Archaic dragons carved in high relief. Has finely carved teakwood stand.

Height, 10⅜ inches.

435—Superb White Jade Covered Box

Peony flower shape. Loose ring handles carved and undercut. The cover is ornamented with the eight Buddhistic emblems of happy augury, symbolical bats and the *shou* mark in carved and encrusted jades, agates, lapis-lazuli and coral. Finely carved tall teakwood stand.

Height, 5 inches; diameter, 6 inches.

436—Important Lapis-lazuli Ornamental Piece

Figures of the Taoist immortals, pine grove and deer carved in high relief. Mounted on a carved ivory stand.

Height, 5¼ inches; length, 7¾ inches.

437—Imperial Yellow Glass Vase

Graceful bottle-shaped. Four-character mark of Yung-chêng engraved underneath the foot.

Height, 8¾ inches.

438—Green Glass Vase

Graceful bottle-shaped. Four-character mark of Yung-chêng period, 1723-1735.

Height, 9¼ inches.

439—Cinnabar Lacquer Box

Quadrangular shape. Beautifully carved in high relief. On the cover is a scene representing two figures on the shore of a stream; underneath, a pine and feeding mandarin ducks. The sides and under border have peony scrolls skilfully executed. Ch'ien-lung period, 1736-1795.

Height, 2½ inches.

440—Cinnabar Lacquer Imperial Cake-box

Chrysanthemum flower-shape. Profusely embellished with floral scrolls, exquisitely carved in relief on a ground of fret pattern. Ch'ien-lung period, 1736-1795.

Diameter, 7 inches.

441—Beautiful Cinnabar Lacquer Cabinet

The panels of the four doors and face of drawer in the base are artistically carved in high relief with views of the Taoist's paradise, showing figures of the immortals and their attending sprites. The borders, sides and top are of diaper and Greek fret design beautifully executed in low relief. Ch'ien-lung period, 1736-1795. Mounted on a movable stand, carved to conform.

Height, 23¾ inches; width, 14⅞ inches; diameter, 6⅞ inches.

AN EXTRAORDINARY COLLECTION OF BEAUTIFUL SINGLE-COLOR PORCELAINS OF HIGH QUALITY

442—Miniature "Rose du Barry" Vase

Bottle-shaped. Invested with a *soufflé* glaze of "Rose du Barry" color. Yung-chêng period, 1723-1735. Has carved ivory stand.

443—Small Lemon-yellow Saucer

Thin white texture. Coated with a monochrome glaze of lemon-yellow of iridescent quality, and with a surface to resemble lemon skin. Seal mark of the Ch'ien-lung period, 1736-1795, pencilled in underglaze blue.

Diameter, 3½ inches.

444—Small Lemon-yellow Saucer

Thin white texture. Invested with a lemon-yellow glaze of iridescent quality. Seal mark of Chia-ching period, 1796-1821, pencilled in underglaze blue.

Diameter, 3½ inches.





609 457 630 494 534 477 628 464 538

445—Miniature Starch-blue Vase

Amphora-shaped. Coated with a monochrome glaze of dark starch-blue color of brilliant and opaque quality. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 4½ inches.

446—Miniature White Porcelain Vase

Graceful bottle-shaped. Clear white texture, covered with a lustrous glaze. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 4¾ inches.

447—Yellow Bottle-shaped Vase

Cabinet size. Invested with a brilliant opaque glaze of dark yellow or burnt Sienna color. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 5½ inches.

448—Small Apple-green Vase

Graceful oviform, with spreading neck and foot. Enamelled with a monochrome glaze of brilliant apple-green. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 5 inches.

449—Mirror-black Bottle-shaped Vase

Of cabinet size. Invested with a monochrome glaze of mirror-black of lustrous quality. Yung-chêng period, 1723-1735. (Broken at top.)

Height, 5¾ inches.

450—Miniature White Vase

Tall cylindrical shape. Thin texture. Coated with a brilliant white glaze of very fine even quality. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 5⅜ inches.

451—Miniature "Mustard-seed" Vase

Graceful bottle-shape. Coated with a *soufflé* glaze known as "mustard-seed" color of very fine quality. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 6 inches.

452—Miniature Clair-de-lune Vase

Bottle-shaped, with bulbous mouth. Invested with a monochrome glaze of *claire-de-lune* type applied over a network of fine crackle. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 4¼ inches.

453—Miniature Rose-color Vase

Bottle-shaped. Enamelled with a monochrome glaze of rose-pink. Tao-kuang period, 1820-1851. Has carved teakwood stand.

Height, 4¼ inches.

454—Beautiful Violet-color Vase

Bottle-shaped, of cabinet size. Invested with a monochrome glaze of deep violet color of exceedingly fine brilliant quality. Ch'ien-lung period, 1736-1795.

Height, 3⅞ inches.

455—Camellia-leaf Green Vase

Bottle-shaped, of cabinet size. Enamelled with a monochrome glaze of camellia-leaf green, which has been applied over a network of fine crackle. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 5¾ inches.

456—Pear-shaped Purple Vase

Of graceful form. Invested with a monochrome glaze of aubergine purple of brilliant quality. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 5¾ inches.

457—Celadon Gallipot

Of cabinet size. Enamelled with a celadon glaze of pale sea-green tint of pellucid quality, applied over a surface covered with a network of brown crackles. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 5 inches.

458—Cabinet Size White Porcelain Vase

Thick-set bottle-shaped. Pure white texture, with decoration incised in the paste of a four-clawed dragon pursuing the effulgent orb. The mark of Ch'eng-hua is pencilled underneath the foot, but the specimen is undoubtedly of the K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 4½ inches.

459—Writer's Water Receptacle

Flat circular shape. The inner and outer surfaces are covered with a minute network of crackles, over which is a monochrome glaze of pale yellow of opaque quality. Yung-chêng period, 1723-1735. Has tall carved teakwood stand.

Diameter, 4⅝ inches.



467 522 514 625 479 531 486

460—Powder-blue Bottle-shaped Vase

Of graceful form and fine technique. It is invested with a *soufflé* mazarine-blue glaze known as powder-blue. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 6¼ inches.

461—Small Liver-color Vase

Bottle-shaped. Invested with a monochrome glaze of *foie-de-veau* tint of lustrous quality. Though it bears the mark of Hsüan-tê, it dates from the reign of Yung-chêng, 1723-1735. Has carved teakwood stand.

Height, 4¾ inches.

462—Small Apple-green Vase

Pear-shaped, with spreading base. Enamelled with a mottled monochrome glaze of apple-green. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 5⅜ inches.

463—Cabinet-size Rose-color Vase

Graceful bottle-shape. Invested with a *soufflé* glaze of rose color, similar to that found on fine rose-back plates. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 5¼ inches.

464—Clair-de-lune Gallipot

Of graceful shape and cabinet size. It is invested with a monochrome glaze of *clair-de-lune* color, applied over a surface completely covered with brown crackles. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 4⅞ inches.

465—Beautiful Sapphire-blue Vase

Pear-shaped, of cabinet size. Enamelled with a monochrome glaze of deep sapphire-blue of very brilliant quality. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 5¾ inches.

466—Superb Pure White Vase

Interesting cylindrical bottle-shaped, with wide flange round the mouth. It is of pure white texture and of finished technique, and covered with a brilliant white glaze of exceeding purity. Underneath the foot is the six-character mark of the K'ang-hsi period, 1662-1722, finely pencilled in underglaze blue. Has carved teakwood stand.

Height, 5½ inches.

467—Brilliant Camellia-leaf Green Vase

Graceful bottle-shape, of cabinet size. The surface is entirely covered with a network of minute crackle, over which is a monochrome glaze of camellia-leaf green of brilliant quality. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 6⅛ inches.

468—Mustard-yellow Bottle-shaped Vase

Of cabinet size. It is enamelled with a mustard-yellow glaze of opaque and lustrous quality applied over a surface of minute crackles. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 5¾ inches.

469—Lapis-lazuli Bottle-shaped Vase

Cabinet size. It is coated with a mottled blue glaze of lapis-lazuli tint of brilliant quality. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 5⅞ inches.

470—Superb Gris-perle Crackle Vase

Graceful bottle-shape, with tall trumpet neck, of cabinet size. It is invested with a minutely crackled glaze of *gris-perle* tint, which extends over the lip into the neck of the vase. Yung-chêng period, 1723-1735. Has tall carved teakwood stand.

Height, 5¾ inches.

471—Superb Lacework Covered Rice Bowl

Of semi-eggshell porcelain; pierced with a floral design representing conventional peonies in the midst of leafy scrolls, which is filled in with glaze so as to form a "rice-grains" transparency, giving the effect of lacework. Seal mark of the Ch'ien-lung period, 1736-1795.

Diameter, 4¼ inches.

472—Liver-red Bottle-shaped Vase

Of cabinet size. Coated with a fine monochrome glaze of liver-red color. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 6½ inches.

473—Robin's-egg Blue Gallipot

Of cabinet size. Invested with a *soufflé* glaze known as robin's-egg blue, over which is an iridescent lustre. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 4⅞ inches.

474—Brilliant Flambé Bottle-shaped Vase

Globular body, with tall tubular neck. It is coated with a brilliant *flambé* glaze of red and purple tint. Underneath the foot is an incised seal mark of the Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 5¼ inches.

475—Mustard-yellow Bottle-shaped Vase

Of cabinet size. Enamelled with a monochrome glaze of mustard-yellow applied over a network of minute crackles. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 5¾ inches.

476—Turquoise-blue Bottle-shaped Vase

Of cabinet size. Invested with a turquoise-blue glaze of opaque and brilliant quality applied over a surface marked with a "fish-roe" crackle. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 6¼ inches.

477—Cabinet-size Celadon Vase

Bottle-shaped. Decorated with a band of peony scrolls and borders of sceptre heads and palmettes carved in low relief in the paste, underneath a pellucid sea-green celadon glaze. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 5¼ inches.

478—Superb Coral-red Gallipot

Of graceful form and perfect technique. It is invested with a monochrome glaze of coral-red color of beautiful even quality. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 5⅜ inches.

479—Beautiful Camellia-leaf Green Vase

Graceful oviform, of cabinet size. The surface is completely covered with a network of small crackles, over which is a monochrome glaze of camellia-leaf green of brilliant opaque quality, which extends over the lip into the neck of the vase. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 5⅞ inches.

480—Superb Powder-blue Gallipot

Of graceful form and cabinet size. It is covered with a monochrome glaze, known as "powder-blue," of rich sapphire-blue tint. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 5½ inches.

481—Superb Sung Vase

Graceful bottle-shaped, of finished technique. It is of dense texture, and coated with a monochrome glaze of *clair-de-lune* tint which has been applied over a network of brown crackle and which extends over the lip into the neck of vase, and also covers the foot underneath.

Height, 5¼ inches.

482—Fine "Iron-rust" Gallipot

Of graceful form and cabinet size. Invested with a dark-brown monochrome glaze, which is thickly speckled with minute points of deep metallic lustrous aspect. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 6 inches.

483—Mustard-yellow Cabinet-size Vase

Oviform. It is covered with a monochrome glaze of mustard-yellow, minutely crackled throughout. The foot is enamelled underneath with the same glaze, which is also partially spread on inside of the mouth. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 5½ inches.

484—Superb Mazarine-blue Vase

Bottle-shaped, of cabinet size. Invested with a monochrome glaze known as "powder-blue," of mazarine tint. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 5⅝ inches.

485—Superb Pure White Bottle-shaped Vase

Of cabinet size. It is of almost eggshell thinness, and is invested with a brilliant white glaze of exceeding purity. Seal mark of Yung-chêng period, 1723-1735, pencilled in underglaze blue. Has carved teakwood stand.

Height, 5¾ inches.

486—Beautiful Apple-green Bottle-shaped Vase

Of cabinet size. It is invested with a fine monochrome glaze of opaque apple-green, which has been applied over a surface covered with a network of bold brown crackles. The foot underneath is enamelled with a rice-color crackled glaze. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 5⅜ inches.

487—Plum-color Bottle-shaped Vase

Of cabinet size. Coated with a monochrome glaze of plum color of variegated tints. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 5¼ inches.



529 468 612 495 632 483 619 495 624

488—Cabinet-size Bottle-shaped Vase

Enamelled with a monochrome glaze of pale green, over which is a pink *soufflé* to resemble "fish-roe." Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 6⅞ inches.

489—Mustard-seed Pear-shaped Vase

Of cabinet size. Coated with a monochrome glaze of mottled yellow known as mustard-seed color of fine even quality. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 5½ inches.

490—Violet-color Bottle-shaped Vase

Of cabinet size. Invested with a violet-color glaze of lustrous quality. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 5⅝ inches.

491—Sung Gallipot

Of cabinet size and dense texture. Coated with a pale green glaze which is finely crackled throughout. Has carved teakwood stand.

Height, 5¼ inches.

492—Turquoise-blue Bottle-shaped Vase

Of cabinet size. Invested with a monochrome glaze of pale turquoise-blue tint, of opaque and brilliant quality, which has been applied over a minutely crackled surface. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 5⅛ inches.

493—Fine Pea-green Gallipot

Of graceful form and cabinet size. Enamelled with a monochrome glaze known as pea-green. The foot is marked Ch'eng-hua, but it is undoubtedly a production of the Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 5¾ inches.

494—Claire-de-lune Gallipot

Of cabinet size. Coated with a thick glaze of *claire-de-lune* of the Sung type. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 5¼ inches.

495—Mustard-yellow Crackle Vase

Graceful oviform. It is invested with a monochrome glaze of mustard-yellow of brilliant opaque quality, which has been applied over a surface entirely covered with a network of fine crackles. The foot is enamelled with the same glaze, which also extends over the lip to the mouth of vase. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 5⅝ inches.

496—Superb Coral-red Incense Burner

Semi-globular shape on tripod and with arched handles. It is invested with a monochrome glaze of coral-red of very fine and even quality. Ch'ien-lung period, 1736-1795. Has carved teakwood stand and cover.

Height, 3 inches; diameter, 5 inches.

497—Beautiful Peacock-blue Gallipot

Of cabinet size. Enamelled with a monochrome glaze of brilliant opaque peacock-blue, underneath which is a surface completely covered with "fish-roe" crackle. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 5⅛ inches.

498—Exquisite Soft-paste Vase

Graceful pear-shaped, of semi-eggshell texture. It is decorated with palms, tree peonies and butterflies delicately etched in the paste, and is invested with an ivory-white soft glaze. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 5¾ inches.

499—Exquisite Rose-back Saucer

Pure white semi-eggshell texture. The under border is covered with a rose-color *soufflé* glaze of very fine quality. Mark underneath the foot, six characters of the Yung-chêng period, 1723-1735. Has carved teakwood stand.

Diameter, 5¼ inches.

500—Exquisite Rose-back Saucer

Companion to the preceding.

Diameter, 5¼ inches.

501—Peacock-blue Bottle-shaped Vase

Of cabinet size. Enamelled with a finely crackled monochrome glaze of rich and translucent peacock-blue tint. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 5⅝ inches.

502—Citron-yellow Vase

Pear-shaped, with spreading base and mouth. Enamelled with a citron-yellow glaze of iridescent quality. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 6⅞ inches.

503—Mirror-black Gallipot

Cabinet size. It is coated with a monochrome glaze of mirror-black of brilliant quality and pear-skin surface. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 7 inches.



503 635 516 63[illegible] 525

504—Robin's-egg Blue Bottle-shaped Vase

Of cabinet size. Enamelled with a monochrome glaze of purest robin's-egg blue tint. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 6⅞ inches.

505—Superb "Iron-rust" Cabinet-size Vase

Graceful bottle-shaped. Enamelled with a dark brown monochrome glaze; thickly flecked with iridescent metallic spots. Underneath the foot an incised seal mark of Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 7⅛ inches.

506—Cabinet-size Gallipot

Dense texture. Invested with a monochrome opaque *café-au-lait* glaze with iridescent lustre, and applied over a surface completely covered with a bold crackle. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 7¾ inches.

507—Robin's-egg Blue Amphora

Of cabinet size and thin texture. It is invested with a *soufflé* glaze of robin's-egg blue color, which covers the foot underneath, and is also partially spread inside the mouth. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 7⅛ inches.

508—Crushed Strawberry Gourd-shaped Vase

Of cabinet size. Coated with a thick monochrome glaze of "crushed strawberry" tint and pear-skin surface. K'ang-hsi period, 1662-1722.

Height, 6⅞ inches.

509—Superb Tea-leaf Color Gallipot

Cabinet size. Enamelled with a monochrome glaze of tea-leaf color of fine quality. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 6¼ inches.

510—Coral-red Cabinet-size Vase

Graceful pear-shaped, with spreading mouth and base. Invested with a monochrome glaze of fine coral-red. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 7⅝ inches.

511—Brilliant Starch-blue Vase

Graceful bottle-shaped, of cabinet size. Covered with a monochrome glaze of brilliant starch-blue of opaque quality. The foot is enamelled underneath in the same glaze, which also covers the surface of the inside of the mouth. Ch'ien-lung period, 1736-1795.

Height, 7⅛ *inches.*

512—Cabinet-size White Vase

Graceful bottle-shaped. Clear white texture. Decoration on the body of dragon pursuing the sacred pearl etched in the paste underneath a brilliant white glaze. Underneath the foot is a four-character mark of Ch'eng-hua, but is undoubtedly of the K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 7⅝ *inches.*

513—Stone-color Bottle-shaped Vase

Globular body, with tubular neck. Coated with a thick stone-color glaze, which is crackled throughout. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 6⅝ *inches.*

514—Beautiful Apple-green Oviform Jar

Of graceful form and cabinet size. It is invested with a monochrome apple-green glaze of brilliant opaque quality, which has been applied over a crackled surface. K'ang-hsi period, 1662-1722. Has tall carved teakwood stand.

Height, 5⅝ *inches.*

515—Fine Coral-red Bottle-shaped Vase

Of cabinet size. Invested with a monochrome glaze of coral-red of fine even quality. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 8⅛ *inches.*

516—Superb Mirror-black Vase

Of graceful amphora shape. It is invested with an intense mirror-black glaze of brilliant quality, which is applied so as to leave a well-defined white rim about the mouth. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 8⅛ *inches.*

517—Beautiful Turquoise-blue Vase

Graceful bottle-shaped, of thin texture and cabinet size. It is invested with a monochrome glaze of pale turquoise tint, which is minutely crackled throughout. The foot underneath is enamelled with the same glaze, and the lip defined by a brown rim. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 9 *inches.*



517 622 634 617 533

518—Fine Chocolate-color Vase

Bottle-shaped, of cabinet size. Enamelled with a brilliant monochrome glaze of chocolate-color, which extends over the surface inside the mouth and covers the foot underneath. Chien-lung period, 1736-1795. Has carved teakwood stand.

Height, 9¼ inches.

519—Superb Lapis-lazuli Blue Gallipot

Of graceful form and finished technique. It is enamelled with a *soufflé* glaze of lapis-lazuli blue of exceedingly fine brilliant quality, which is applied so as to leave a well-defined white rim round the mouth. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 7⅞ inches.

520—Superb Pure White Porcelain Vase

Graceful oviform, with a wide flange round the mouth. It is of thin texture, and enamelled with a pellucid glaze of perfect purity. The decoration, worked in the paste in high relief, consists of a broad band of floral scrolls, with formal borders and bands of gadroons and leaf design. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 7⅛ inches.

521—Graceful Liver-color Bottle-shaped Vase

Of cabinet size. Invested with a monochrome glaze of liver-red color of very fine even quality and pear-skin surface. The foot underneath is enamelled in pale celadon and has an incised mark of dedication. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 8⅞ inches.

522—Beautiful Camellia-leaf Green Vase

Graceful bottle-shaped, of cabinet size. Enamelled with a monochrome gaze of camellia-leaf green color of very fine quality and minutely crackled throughout. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 8¾ inches.

523—Superb Coral-red Vase

Graceful shape, with spreading base and mouth. Invested with a monochrome glaze of coral-red of very fine quality and iridescent lustre. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 7⅞ inches.

524—Mustard-yellow Crackled Vase

Bottle-shaped. Covered with a monochrome glaze of mustard-yellow, which is minutely crackled throughout. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 8¼ inches.

525—Mirror-black Cabinet-size Vase

Pear-shaped, with spreading mouth. Enamelled with an intense monochrome glaze of brilliant mirror-black. Ch'ien-lung period, 1736-1795.

Height, 8 *inches.*

526—Fine "Iron-rust" Bottle-shaped Vase

Of cabinet size. Coated with a dark-brown monochrome glaze which is speckled with minute points of deep metallic lustrous aspect. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 7⅞ *inches.*

527—Large Eggshell Plate

Deep form. Pure white texture. Covered with a pellucid glaze of perfect purity. The decoration, which is carved in low relief in the paste underneath the glaze, consists of floral scrolls and "the eight Buddhistic emblems of happy augury." Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Diameter, 8 *inches.*

528—Foie-de-veau Color Bottle-shaped Vase

Globular body, with tall slender tubular neck. Coated with a monochrome glaze of *foie-de-veau* color. Underneath the foot is an engraved six-character mark of the Hsüan-tê period, 1426-1433. Has carved teakwood stand.

Height, 9⅝ *inches.*

529—Beautiful Lemon-yellow Gallipot

Of cabinet size. Invested with a monochrome glaze of lemon-yellow of fine quality and lemon-peel surface. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 7½ *inches.*

530—Fine Sang-de-poulet Gallipot

Graceful form and fine texture. Covered with a monochrome glaze of *sang-de-poulet* of lustrous and even quality. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 8⅜ *inches.*

531—Beautiful Apple-green Gallipot

Of cabinet size. Invested with a fine monochrome glaze of apple-green of very fine opaque quality, which is minutely crackled throughout with a network of well-defined lines. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 8¾ *inches.*

532—Fine Cherry-red Vase

Bottle-shaped, of cabinet size. It is covered with a fine monochrome glaze of cherry-red with shadings of ruby-red. Seal mark of the Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 10⅛ *inches.*

533—Beautiful Peacock-green Vase

Graceful bottle-shaped, with trumpet neck and of fine technique. Invested with a monochrome *soufflé* glaze of peacock-green of brilliant quality, which extends over the rim inside the mouth and invests the base of the foot. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 9 *inches.*

534—Fine Celadon Gallipot

Of cabinet size. It is enamelled with a monochrome glaze of pellucid sea-green tint. Underneath the foot, pencilled in underglaze blue within two circles, is a six-character mark of the Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 9½ *inches.*

535—"Crushed Strawberry" Coupe

Of low circular shape. The outer surface is enamelled with a monochrome glaze of "crushed strawberry" tint applied over a boldly crackled surface. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Diameter, 7½ *inches.*

536—Superb "Crushed Strawberry" Gallipot

Of cabinet size. Enamelled with a fine monochrome glaze of "crushed strawberry" and peachbloom tints. Underneath the foot, beautifully pencilled, is a six-character mark of the Yung-chêng period, 1723-1735.

Height, 8⅝ *inches.*

537—Unique Sapphire-blue Vase

Tall oviform. Of thin texture and cabinet size. Enamelled with a monochrome glaze of brilliant sapphire-blue; thickly flecked with iridescent metallic spots. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 9⅛ *inches.*

538—Graceful Celadon Amphora

Of fine texture. Enamelled with a pellucid monochrome glaze of pale sea-green tint, which is marked with bold brown crackle which extends over the rim, inside the mouth, and invests the base of the foot, with the exception of the circular rim, which is glazed in brown. Pencilled in underglaze blue is a seal mark of the Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 10½ *inches.*

539—Superb Cherry-red Gallipot

Of graceful form and fine technique. It is invested with a fine monochrome glaze of cherry-red, and is shaded from a delicate opaque pink to the darker tones of red. The foot underneath is unglazed and shows the texture of the paste. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 9⅛ inches.

A REMARKABLE SERIES OF PEACHBLOOM SPECIMENS

540—Peachbloom Rouge-box

In varied ashes of roses tint, and slightly flecked with spots of dark red. Underneath the foot, neatly pencilled in blue, is the six-character mark of the K'ang-hsi period, 1662-1722. Has carved teakwood stand.

541—Peachbloom Rouge-box

Of the K'ang-hsi period, 1662-1722. The cover and body enamelled with the peachbloom glaze of ashes of roses tint, and running into the "crushed strawberry" tone; a very unusual specimen. Teakwood stand.

542—Peachbloom Rouge-box

The colorings of the cover are very even, while the bottom varies from deep to very delicate pink near the foot. Six-character mark of K'ang-hsi period, 1662-1722, pencilled underneath the foot. Teakwood stand.

543—Writer's Peachbloom Water Dish

Low circular-shaped. In varied peach tints flecked with spots of verdigris-green. Underneath the foot, six-character mark of Kang-hsi, 1662-1722, written in cobalt-blue. Carved teakwood cover.

Diameter, 4½ inches.

544—Writer's Peachbloom Water Dish

Low circular-shaped. Invested with the peachbloom glaze. The lighter shades of pink are singularly predominant in this specimen, and only slight traces of green are visible. Six-character mark of K'ang-hsi, 1662-1722, written underneath in cobalt-blue. Teakwood stand and carved cover.

Diameter, 4½ inches.



519 636 607 631 620 624 610

545—Writer's Peachbloom Water Dish

Low circular-shaped. This specimen gives a slight suggestion of over-firing in some of its almost smoky tints, yet the tones are rich and varied, and the dots of moss-green lose none of their color. The texture is very fine. Six-character mark of K'ang-hsi, 1662-1722, written underneath the foot in cobalt-blue. Teakwood stand and cover.

Diameter, 4½ inches.

546—Writer's Peachbloom Water Receptacle

Semi-globular shaped. Invested with a peachbloom glaze of fine quality. Three disks of incised archaic dragon forms are drawn in the paste. The tones in this specimen are of ashes of roses, and show but little variation. The glaze is clear and very smooth. The mark pencilled underneath, in underglaze blue, is K'ang-hsi, 1662-1722. Teakwood stand.

Diameter, 5 inches.

547—Writer's Peachbloom Water Receptacle

Semi-globular shaped. Drawn in the paste are three disks of incised archaic dragon forms. It is enamelled with a peachbloom glaze of mottled "crushed strawberry" tint, and shows slight flecks of verdigris-green. Six-character mark of K'ang-hsi, 1662-1722, pencilled underneath the foot in cobalt-blue. Tall carved teakwood stand.

Diameter, 5 inches.

548—Writer's Peachbloom Water Receptacle

Semi-globular shaped. Three disks of archaic dragons incised in the paste. The predominating color of "ashes of roses" blends with the delicate shadings of the peachbloom tint and harmonizes with the pale green markings encircling the neck. Underneath the foot, pencilled in cobalt-blue, is the six-character mark of K'ang-hsi, 1662-1722. Teakwood stand.

Diameter, 5 inches.

549—Peachbloom Rouge-box

The surface of the cover is of mottled pink flecked with moss-green, and the under border is enamelled with a soft glaze of varying pinks. Six-character mark of K'ang-hsi, 1662-1722, neatly pencilled in underglaze cobalt-blue. Carved teakwood stand.

550—Peachbloom Rouge-box

The cover of this exceedingly fine specimen carries the rich deep pink of the ripened fruit commingled with much lighter tones, while the base is covered with a glaze which is more even in the darker tones. The mark pencilled underneath in underglaze blue is K'ang-hsi nien-chih, 1662-1722. Carved teakwood stand.

551—Peachbloom Rouge-box

The cover is of pale peach-pink, over which is a peculiar *soufflé* effect. The lower part is of a deeper tone, with beautiful green shading. Six-character mark of K'ang-hsi, 1662-1722, pencilled in cobalt-blue underneath the foot. Carved teakwood stand.

552—Writer's Peachbloom Water Dish

Low circular-shaped. There is something about this piece that suggests a later period than the other specimens. The glaze lacks the quality of the others, though in spots it seems almost the same, and bad firing is blamed by some for giving the peculiar qualities. Teakwood stand and carved cover.

Diameter, 4½ inches.

553—Writer's Peachbloom Water Dish

Low circular-shaped. The color is remarkably brilliant, shading at the foot into a "crushed strawberry" tint. Six-character mark of K'ang-hsi, 1662-1722, pencilled underneath the foot in cobalt-blue. Tall carved teakwood stand and cover.

Diameter, 4½ inches.

554—Writer's Peachbloom Water Dish

Low circular-shaped. Invested with a glaze to imitate the ripening peach and slightly flecked with opaque-green. The mottled surface of this piece is very even in texture, while the glaze is smooth and soft. Six-character mark of K'ang-hsi period, 1662-1722, pencilled underneath in underglaze blue. Teakwood stand and carved cover.

Diameter, 4½ inches.

555—Writer's Peachbloom Water Receptacle

Semi-globular shaped. Three disks of dragon and cloud forms are incised in the paste. The glaze investing the shoulder is of true peach-bloom tint, shading round the foot to a soft ashes of roses tint. Underneath the foot, pencilled in cobalt-blue, is the six-character mark of K'ang-hsi, 1662-1722. (Repaired at lip.) Teakwood stand.

Diameter, 5 inches.

556—Writer's Peachbloom Water Receptacle

Semi-globular shaped. Invested with a brilliant glaze of even quality to imitate the fully ripened fruit. Six-character mark of K'ang-hsi, 1662-1722, pencilled in cobalt-blue underneath the foot. Tall teakwood stand.

Diameter, 5 inches.



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557—Writer's Peachbloom Water Receptacle

Semi-globular shaped. Three disks of incised dragon and cloud forms beautifully drawn in the paste. Invested with a peachbloom glaze of ashes of roses tints. Six-character mark of K'ang-hsi, 1662-1722, pencilled in underglaze blue. Carved teakwood stand.

558—Peachbloom Rouge-box

This specimen is remarkably rich in its pure tones of the ripened peach, and is classed as one of the finest rouge-boxes of the peachbloom family. The mark pencilled underneath in underglaze blue is "Ta-ch'ing K'ang-hsi nien chih," 1662-1722. Carved teakwood stand.

559—Peachbloom Rouge-box

Invested with a beautiful pale peach-pink, which is mottled with a faint green, an exceedingly fine specimen which exhibits the lighter tones of the peachbloom family. Six-character mark of K'ang-hsi, 1662-1722, pencilled underneath the foot in cobalt-blue. Carved teakwood stand.

560—Writer's Peachbloom Water Dish

Low circular-shaped. Invested with a glaze which exhibits the colors of the ripening peach, and is flecked with deep and pale green dots; a beautiful specimen. The mark pencilled underneath in cobalt-blue is "K'ang-hsi nien-chih," 1662-1722. Teakwood stand and carved cover.

Diameter, 4½ inches.

561—Writer's Peachbloom Water Dish

Low circular-shaped. In this superb piece the mottled shades of rich pink are emphasized by deep moss-green spots, and the colors commingle most harmoniously. The foot, which is enamelled in pure white underneath, is inscribed "K'ang-hsi nien chih," 1662-1722. Teakwood stand and carved cover.

Diameter, 4½ inches.

562—Writer's Peachbloom Water Receptacle

Semi-globular shaped. Invested with tints of mottled green and ashes of roses which are particularly beautiful and unusual. Three disks of incised dragon and cloud forms are beautifully drawn in the paste. Six-character mark written underneath in cobalt-blue, K'ang-hsi, 1662-1722. Carved teakwood stand.

Diameter, 5 inches.

563—Writer's Peachbloom Water Receptacle

Semi-globular shaped. Enamelled with the typical peachbloom glaze, and displaying a characteristic play of color, so as to resemble as far as possible the velvety hues of the bloom of the ripening peach. The glaze is applied so thick that the usual incised disk which usually decorated the sides of this form are almost obliterated. On the foot, six-character mark of K'ang-hsi, 1662-1722. Carved teakwood stand.

Diameter, 5 inches.

564—Writer's Peachbloom Water Receptacle

Semi-globular shaped. Invested with a beautiful soft glaze to imitate the ripening peach, underneath which are three incised disks representing archaic dragons amid cloud forms. Underneath the foot is a six-character mark of K'ang-hsi, 1662-1722. Carved teakwood stand.

On the stand belonging to this beautiful specimen is an inscription in Chinese which has been translated as follows:

"A stand for a vase of the Emperor K'ang-hsi, Dynasty of Tseng, and treasured by the proprietor of the Yen-Chou studio. Engraved by the student Shu-Yar."

Diameter, 5 inches.

565—Writer's Peachbloom Water Receptacle

Semi-globular shaped. Invested with a pellucid glaze of delicate pink tint which has thickened at the foot and produced a ring of dark red slightly flecked with verdigris-green. The conventional dragon disks which are incised in the paste are unusually prominent on account of the transparency of the glaze. Underneath the foot, written in cobalt-blue, is a six-character mark, K'ang-hsi period, 1662-1722. Tall carved teakwood stand.

Diameter, 5 inches.

566—Superb Peachbloom Amphora

Of graceful shape, exhibiting in typical form the mottled play of colors characteristic of the celebrated peachbloom glaze. The three tints distinguished by the Chinese connoisseur are all seen in this beautiful specimen: viz., the chiang tou hung, or "haricot-red," of the ground, the mei kuei pan, or "rose spots," and the clouds of p'ing-kuo ch'ing, or "apple-green." The glaze ends below in the usual sharply cut straight line, so as to leave a rim of biscuit round the foot, which is deeply hollowed out underneath. The mark pencilled in brilliant underglaze blue is composed of six minute characters arranged in two columns, reading, Ta Ch'ing K'ang-hsi nien chih, "Made in the reign of K'ang-hsi (1662-1722) of the Great Ch'ing (Dynasty)." Carved ivory stand.



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567—Writer's Peachbloom Water Receptacle

Semi-globular shaped. Invested with a beautiful glaze characteristic of the celebrated peachbloom tint. This piece is superb in its texture and coloring of varying tones of pink, and the glaze is smooth and transparent. Three disks of archaic dragons amid cloud forms are incised in the paste. The foot shows no glaze and bears no mark, but none but a potter under K'ang-hsi could have made this beautiful specimen. K'ang-hsi period, 1662-1722. Carved teakwood stand.

Diameter, 5 inches.

568—Beautiful Peachbloom Amphora

The body of this specimen is enamelled with the characteristic celebrated peachbloom glaze, which is very rich in color and even quality. The entire neck has been restored to carry out the original form. Underneath the foot, pencilled in blue, is the six-character mark of K'ang-hsi, 1662-1722.

Height, 8 inches.

569—Writer's Peachbloom Water Receptacle

Semi-globular shaped. Ornamented with three disks of dragon and cloud forms incised in the paste. The light and deep rich pink of the fully ripened peach predominates in this piece, and although there is a fire crack in the foot, no restoration has been made. On the foot, six-character mark of K'ang-hsi, 1662-1722. Carved teakwood stand.

Diameter, 5 inches.

570—Superb Peachbloom Vase

Graceful ovoid-shaped body, with tall trumpet-shaped neck. It is covered with a rich glaze of velvety aspect exhibiting the beautiful play of colors which distinguishes the peachbloom vases. The neck is coated inside with a glaze of mottled peachbloom, with verdigris-green markings. Round the foot, moulded in relief, is the conventional chrysanthemum pattern. The mark underneath, Ta Ch'ing K'ang-hsi nien chih, "Made in the reign of K'ang-hsi and of the Great Ch'ing," is beautifully written in underglaze cobalt-blue.

Height, 8¼ inches.

571—Writer's Peachbloom Water Receptacle

Semi-globular shaped. This specimen is very fine in texture, and the tones of the glaze vary from moss-green, or green of the newly formed fruit, to the lighter shades of the ripening peach. Underneath the foot is a six-character mark of K'ang-hsi, 1662-1722. Teakwood stand.

Diameter, 5 inches.

572—Superb Peachbloom Amphora

Although this piece has been badly broken and mended, and a gold lip added, it remains one of the most wonderful specimens of peachbloom as to texture and color known. Every tone, from the mottled clouds of intense emerald-green, passing into olive, to the rich color of the ripened peach, is here represented. The mark pencilled in underglaze blue is composed of six minute characters arranged in two columns reading, Ta Ch'ing K'ang-hsi nien chih, "Made in the reign of K'ang-hsi," 1662-1722. Carved teakwood stand.

573—Writer's Peachbloom Water Receptacle

Semi-globular shaped. It is invested with a beautiful glaze, which is variegated with mottled clouds of intense emerald-green and "crushed strawberry" tint. There is an etched decoration in the paste under the glaze in the form of three medallions of archaic dragon scrolls. The specimen ranks among the finest of its form known, and exhibits a wonderful variation of tones and a quality of texture rarely equalled in the water vases of this family. The mark, written underneath in blue in large characters, is, "Made in the reign of K'ang-hsi of the Great Ch'ing (Dynasty)," 1662-1722. Carved teakwood stand.

Diameter, 5½ inches.

574—Writer's Water Dish

Of the "peachbloom" type. The tints of this piece suggest ashes of roses rather than peaches, though it is a genuine piece of the peachbloom family, and accidents in firing may be blamed for the unusually dark colorings. Underneath the foot, six-character mark of K'ang-hsi, 1662-1722, pencilled in blue. Carved teakwood stand.

575—Writer's Water Dish

Low circular-shaped. The entire surface is enamelled with a pellucid monochrome glaze of pale sky-blue tint, known as "moonlight-white" or *claire-de-lune* glaze. Underneath the foot in a glazed white panel is a six-character mark of K'ang-hsi, 1662-1722. Tall carved teakwood stand and cover.

576—Superb Amphora Vase

Invested with a pellucid monochrome glaze which is known as "moonlight white," or *claire-de-lune*, of perfect purity. This specimen was undoubtedly made by the same artist as the justly celebrated peachbloom examples, being similar in shape, size, texture and quality of glaze; it is identical with the best specimens of that family, and similar fine examples to the above described are even more rare than the better known

peachbloom variety. As in the case of all peachbloom examples of this shape, the foot is hollowed out underneath, and the mark pencilled in blue is composed of six minute characters arranged in two columns, reading Ta Ch'ing K'ang-hsi nien chih, "Made in the reign of K'ang-hsi," 1662-1722. Teakwood stand.

Height, 6 inches.

577—Beautiful Claire-de-lune Vase

Fashioned on the lines of the peachbloom vases, with the same two white rings in relief round the base of the neck, and a similar mark underneath. It is covered with a monochrome glaze of purest "moonlight white," or *claire-de-lune* tint, varying in tone according to the depth, so as to bring out the decorative details underneath, which are worked in low relief in the paste. This decoration consists of a fringe of scrolled and crested waves round the lower part of the vase, from which rise two three-clawed dragons enamelled in *rouge-de-fer*. The mark written underneath in cobalt-blue, in three columns, is Ta Ch'ing K'ang-hsi nien chih, "Made in the reign of K'ang-hsi (1662-1722) of the Great Ch'ing Dynasty."

EXTRAORDINARY SPECIMENS OF SANG-DE-BŒUF

578—Miniature Sang-de-bœuf Coupe

Low circular-shaped, with wide mouth. The outer surface is invested with a monochrome glaze of *sang-de-bœuf* of brilliant quality, and the inner surface coated with a pale celadon glaze. K'ang-hsi period, 1662-1722. Tall carved teakwood stand.

579—Miniature Sang-de-bœuf Vase

Bottle-shaped. Invested with a brilliant red glaze applied over a green crackled surface. Ch'ien-lung period, 1736-1795. Teakwood stand.

580—Writer's Sang-de-bœuf Water Receptacle

Globular-shaped. The inner and outer surfaces are coated with a red glaze of Lang Yao type applied over a boldly crackled surface. K'ang-hsi period, 1662-1722.

581—Writer's Sang-de-bœuf Water Dish

Low circular-shaped. The outer surface is invested with a mottled Lang Yao red glaze, and the foot covered with a celadon glaze mottled with *sang-de-bœuf*. K'ang-hsi period, 1662-1722. Tall teakwood stand.

Diameter, 4 inches.

582—Miniature Sang-de-bœuf Vase

With gracefully flaring neck. Enamelled with a monochrome glaze of brilliant red, which thickens at the rim of the foot. K'ang-hsi period, 1662-1722. Teakwood stand.

Height, 3½ *inches.*

583—Miniature Sang-de-bœuf Beaker

Invested with a brilliant glaze of "ox-blood" color, which covers the interior as well as the exterior surface. The foot is covered with a rice-color glaze, which denotes that the piece is a Lang Yao specimen of the K'ang-hsi period, 1662-1722. Teakwood stand.

Height, 3¼ *inches.*

584—Miniature Sang-de-bœuf Vase

Graceful bottle-shaped. Invested with a mottled glaze of blood-red tone, which covers the entire outer surface and inside the neck. There is a passage of deep blood-color on the body of this specimen, observable only in sunlight. The rim of the foot is unglazed, and underneath is of rice-color, which is characteristic of the Lang Yao specimens of the K'ang-hsi period, 1662-1722. Carved teakwood stand.

Height, 4¼ *inches.*

585—Miniature Sang-de-bœuf Vase

Graceful bottle-shaped. Enamelled with a beautiful monochrome glaze of the *sang-de-bœuf* mottled tints of the celebrated Lang Yao porcelains, which is of wonderful purity and brilliancy. K'ang-hsi period, 1662-1722. Carved teakwood stand.

Height, 4¼ *inches.*

586—Sang-de-bœuf Vase

Thick-set bottle. Coated with a monochrome glaze of mottled blood-red. The foot underneath is covered with a sea-green celadon glaze, which denotes that this is a Lang Yao specimen. K'ang-hsi period, 1662-1722. Carved teakwood stand.

Height, 4½ *inches.*

587—Small Sang-de-bœuf Jar

Graceful oviform, with wide mouth. Of Lang Yao porcelain of K'ang-hsi date, 1662-1722, of brilliant *sang-de-bœuf* glaze, displaying the characteristic mottling and play of color. The base is invested with an apple-green enamel applied over a bold crackle. The foot underneath is coated with a rice-color crackled glaze. Tall teakwood stand.

Height, 3 *inches.*



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588—Sang-de-bœuf Gallipot

Enamelled with the celebrated Lang Yao red glaze of the reign of K'ang-hsi. It is coated with rich mottled tints of the *sang-de-bœuf* applied over a transparent celadon glaze and a surface marked with bold crackles. The foot is pale green underneath. Carved teakwood stand.

Height, 5½ inches.

589—Sang-de-bœuf Beaker

Enamelled with a monochrome glaze of the *sang-de-bœuf* mottled tints of the celebrated Lang Yao porcelains. The interior is coated with the same rich red glaze. The lip is defined by a prominent line of white, and the foot by a biscuit edge which encloses a base invested with a rice-color crackled enamel. Teakwood stand.

Height, 7½ inches.

590—Sang-de-bœuf Vase

Bottle-shaped, with bulbous mouth. Lang Yao porcelain of the K'ang-hsi date. Coated with a brilliant *sang-de-bœuf* glaze of the clotted-blood variety. The base is enamelled underneath with a rice-color crackled glaze. Carved teakwood stand.

Height, 7½ inches.

591—Lang Yao Gallipot

Covered with a monochrome glaze of the *sang-de-bœuf* color. The colors, of varied tones, pass from ruby-red to the deepest crimson, and are of brilliant quality. (Unfortunately this specimen has been broken and repaired, but all of the original remains.) K'ang-hsi period, 1662-1722. Carved teakwood stand.

Height, 6½ inches.

592—Sang-de-bœuf Vase

Graceful bottle-shape. Enamelled with a *sang-de-bœuf* mottled glaze of the typical ox-blood color. K'ang-hsi period, 1662-1722.

Height, 7 inches.

593—Sang-de-bœuf Gallipot

Of Lang Yao porcelain of K'ang-hsi date. Invested with a *sang-de-bœuf* glaze of crackled texture, displaying the characteristic mottling and play of color. Carved teakwood stand.

Height, 7½ inches.

594—Lang Yao Vase

Bottle-shaped. Of dense texture. The glaze, which is of fine quality, displays the characteristic mottled *sang-de-bœuf* and tones of ashes of roses, and is applied over a network of fine crackles. The foot underneath is invested with a brown crackled glaze. Teakwood stand.

Height, 9¼ inches.

595—Sang-de-bœuf Gallipot

Enamelled with a running glaze of brilliant red, which has thickened at the foot and left the neck and one side of shoulder of a pellucid sea-green celadon glaze which displays a network of crackle underneath. An indented panel underneath the foot is invested with a pale green glaze. K'ang-hsi period, 1662-1722. Teakwood stand.

Height, 7½ inches.

596—Lang Yao Vase

Graceful oviform, of the K'ang-hsi date. Enamelled with a monochrome glaze of *sang-de-bœuf* type, which displays a beautiful variation of colors. The base is coated underneath with a grayish rice-color glaze. Carved teakwood stand.

Height, 10 inches.

597—Lang Yao Pear-shaped Vase

Of the K'ang-hsi period, 1662-1722. Coated with a mottled glaze of varying tones and beautiful quality. The form of this specimen is similar to the noted Barlow vase, and, like that, the glaze runs down inside the neck. The base is defined by an unglazed rim, and the foot underneath is invested with rice-colored crackled glaze, which is a characteristic of Lang Yao specimens. Carved teakwood stand.

Height, 11¼ inches.

598—Large Sang-de-bœuf Vase

Tall cylindrical shape. Enamelled with a monochrome red glaze. The surface of the glaze exhibits a superficial network of crackled lines, and its depth reflects the richly mottled tints of *sang-de-bœuf* type, streaked and mottled in lighter shades. The lip is defined by a rounded rim of white, and the foot underneath is inscribed with the six-character mark of Hsüan-tê, 1426-1435. This vase dates from the early reds, during the dynasty in which M. Julien believes some of the finest reds were made. Carved teakwood stand.

Height, 16½ inches.

599—Large Lang Yao Vase

Thick-set bottle-shape, with tall tubular neck. It is enamelled with the celebrated Lang Yao red glaze of the reign of K'ang-hsi, 1662-1722. The surface is covered with a network of crackled lines, over which is a glaze of *sang-de-bœuf* type of varied tones. The base is invested with a rice-color enamel mottled with the typical "ox-blood" color. Carved teakwood stand.

Height, 14½ inches.



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600—Beautiful Sang-de-bœuf Vase—"The Flame"

Of the K'ang-hsi period, 1662-1722, of rare type and magnificent coloring. The crackled ground exhibits the usual brilliantly mottled tones, passing from the paler ruby shades into the deepest flaming crimsons. The foot is enamelled white, with a tinge of green. This specimen is one of great beauty, and stands in the very highest rank among Lang Yao monochrome vases. Carved teakwood stand.

Height, 17¼ *inches.*

601—Lang Yao Vase

Tall cylindrical shape. Enamelled with the crackle glaze of *sang-de-bœuf* tint of the celebrated Lang Yao porcelains. The surface is of ashes of roses tint, and is mottled and streaked with pink, ruby and blood reds, showing almost every gradation of color of the old red family. The neck has been ground and mounted in silver of Oriental workmanship. The foot underneath is invested with a rice-color crackled glaze. Carved teakwood stand.

Height, 17 *inches.*

602—Large Sang-de-bœuf Vase

Thick-set bottle, with tall tubular neck. It is of Lang Yao porcelain of K'ang-hsi date, and is invested with a mottled glaze of typical ox-blood color. The lip is defined by a prominent line of white, and the foot by a biscuit edge which encircles a base invested with a rice-color crackled glaze. Carved teakwood stand.

Height, 16 *inches.*

603—Large Lang Yao Vase

Tall cylindrical shape, with bulging body and gracefully spreading neck and base. It is of Lang Yao porcelain of the K'ang-hsi date, and is invested with a monochrome glaze of ashes of roses and markings of brilliant *sang-de-bœuf* on shoulder and round the base. The foot underneath is invested with a pale green enamel mottled with clouds of typical ox-blood color. Carved teakwood stand.

Height, 18¾ *inches.*

604—Large Sang-de-bœuf Vase

Tall oviform, with gracefully spreading neck and base. Of Lang Yao porcelain of the early K'ang-hsi period. It is invested with a beautiful monochrome glaze, exhibiting in typical form the mottled play of colors characteristic of the best types of *sang-de-bœuf* specimens. The edge of the foot is unglazed, and the base underneath is covered with a rice-color crackled glaze. Carved teakwood stand.

Height, 16¼ *inches.*

605—Large Lang Yao Vase

Thick-set bottle, with tall gracefully shaped tubular neck. It is invested with a beautiful monochrome glaze of the "crushed strawberry" type, and of very fine quality. The lip is defined by a white line, and, like the inner surface of the neck and the foot underneath, is invested with a rice-color glaze. Carved teakwood stand.

Height, 15 *inches.*

BEAUTIFUL SINGLE-COLOR SPECIMENS

606—Beautiful Pure White Vase

Graceful bottle, with ribbed surface of very thin texture, and ornamented with bands of chrysanthemum scrolls delicately etched in the paste. Ch'ien-lung period, 1736-1795. Has carved tall teakwood stand.

Height, 8¾ *inches.*

607—Beautiful Sapphire-blue Bottle

Of cabinet size. Enamelled with a dense monochrome glaze of sapphire-blue of brilliant quality and pear-skin surface. K'ang-hsi period, 1662-1722.

Height, 10 *inches.*

608—Beautiful Red Gallipot

Of graceful form and finished technique. Enamelled with a monochrome glaze of fine red of even and lustrous quality. Underneath the foot, pencilled in underglaze blue, is a mark of the Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 9⅛ *inches.*

609—Superb Celadon Amphora

Of charming form and fine texture. The body is covered with a beautifully executed decoration of floral and foliated scrolls carved in the paste in low relief, and the vase is invested with a celadon monochrome glaze of sea-green tint, deepening in tone as it thickens in the recesses of the decoration. K'ang-hsi period, 1662-1722. Has carved teakwood tall stand.

Height, 10⅝ *inches.*

610—Superb Powder-blue Amphora

Of graceful shape and finished technique. Invested with a *soufflé* glaze known as "powder-blue," of brilliant mazarine tint, over which are slight traces of a former decoration which was originally pencilled in gold. K'ang-hsi period, 1662-1722. Has carved teakwood and ivory inlaid stand.

Height, 10¾ *inches.*

611—Beautiful Rose-color Gallipot

Of cabinet size and fine texture. Enamelled with a monochrome glaze of rose-color and of very fine even quality. Underneath the foot, pencilled in underglaze blue, six-character mark of Ch'ien-lung period, 1736-1795.

Height, 9½ inches.

612—Superb Imperial Yellow Bottle

Of graceful shape and perfect technique. It is invested with a monochrome glaze of imperial yellow of very fine opaque quality, and the decoration, which is delicately etched in the paste, consists of five-clawed dragons rising from the sea amid cloud forms and fire emblems in pursuit of the pearl of omnipotence. Underneath the foot is an incised seal mark of the Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 12 inches.

613—Bottle-shaped Vase

Globular body, with tall tubular neck. Enamelled with a monochrome glaze of liver-color, which has a pear-skin surface. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 11⅝ inches.

614—Beautiful Pure White Bottle-shaped Vase

Of almost eggshell thinness and charming form. Enamelled with a pellucid glaze of perfect purity. The body of the vase is covered with a broad band of peony scrolls carved in low relief, and a ring of palmation encircles the neck. Borders of gadroons, sceptre heads and Greek fret complete the decoration. Ch'ien-lung period, 1736-1795.

Height, 12½ inches.

615—Beautiful Violet-color Bottle

Globular-shaped body, with tall tubular neck. Coated with a monochrome glaze of deep violet-color, with orange-peel surface. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 11⅞ inches.

616—Rose-color Pear-shaped Vase

Of graceful shape. Enamelled wth a monochrome glaze of deep rose tint applied so as to leave a well-defined white rim round the mouth. Tao-kuang period, 1820-1851. Has carved teakwood stand.

Height, 10 inches.

617—Beautiful Turquoise-blue Vase

Graceful bottle-shape, with tall trumpet-shaped neck. It is enamelled with a turquoise glaze of rich mottled tones, which extends over the lip, inside the mouth and the base of the foot, with the exception of a circular rim, which is unglazed and shows the texture of the paste. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 12 inches.

618—Beautiful Cherry-red Bottle

Globular-shaped body, with tall tubular neck. Coated with a fine monochrome glaze of brilliant cherry-red, shading into darker tones, and applied over a surface marked with large crackles. K'ang-hsi period, 1662-1722.

Height, 12 *inches.*

619—Beautiful Orange-yellow Vase

Graceful gourd-shape of very fine texture. It is invested with a monochrome glaze of orange-yellow color of even and brilliant quality. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 12½ *inches.*

620—Beautiful Mazarine-blue Gallipot

Of charming form and finished technique. Invested with a monochrome glaze of deep mazarine or sapphire-blue of brilliant quality, applied so as to leave a well-defined white rim round the mouth. Underneath the foot, finely pencilled in underglaze blue, is the six-character mark of the Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 11¾ *inches.*

621—Important Rose du Barry Vase

Globular-shaped body, with tall slender trumpet-shaped neck. Invested with a monochrome *soufflé* glaze of "Rose du Barry" tint. Yung-chêng period, 1723-1735. Has carved teakwood stand.

Height, 14⅜ *inches.*

622—Beautiful Peacock-blue Vase

Of charming bottle-shape and finished technique. Invested with a monochrome glaze of "shagreen" or peacock-blue of brilliant even quality, which extends over the rim of the mouth into the neck. The surface underneath the glaze is covered with a fine crackle, which is known as *truitée*, commonly called "fish-roe" crackle. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 12⅞ *inches.*

623—Beautiful Ivory-white Vase

Of most charming form and perfect technique. It has two lion-head handles carved in high relief on the shoulder, and a band of sceptre heads and Greek fret worked in low relief and incised, and is invested with a pellucid glaze of perfect purity. K'ang-hsi period, 1662-1722.

Height, 16 *inches.*

624—Beautiful Starch-blue Bottle

Of graceful shape. Invested with a monochrome glaze of pale starch-blue tint of opaque quality; shows traces of a decoration which, owing to having been pencilled in gold over the glaze, has almost been obliterated. Yung-chêng period, 1723-1735.

Height, 16⅞ *inches.*

625—Matchless Pistache-green Vase

Charming oviform, with gracefully spreading neck. It is invested with a monochrome glaze of pistache-green, which extends over the lip, into the mouth and neck of vase. Underneath the foot, which is covered with white enamel, is a six-character mark, pencilled in underglaze blue, of the Yung-chêng period, 1723-1735.

Height, 15 *inches.*

626—Large Red Vase

Oviform body, with spreading neck and base. Dense texture, enamelled with a brilliant mottled red glaze of the *sang-de-bœuf* type. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 14⅞ *inches.*

627—Beautiful Ivory-white Bottle

Of graceful shape and finished technique. Enamelled with a brilliant ivory-white glaze of perfect purity, which is slightly crackled round the base and foot. Wan-li period, 1573-1619. Has carved teakwood stand.

Height, 15¾ *inches.*

628—Superb Celadon Vase

Gracefully shaped tall slender oviform of perfect technique. The whole surface is coated with a rich unctuous celadon glaze of sea-green tint, which deepens as it thickens in the recesses of the decoration. This decoration, which is executed in relief in the paste, consists of large peony flowers amid elaborate leafy scrolls, and a band of palmettes encircling the neck. Yung-chêng period, 1723-1735.

Height, 17½ *inches.*

629—Brilliant Red Gallipot

Of graceful form and thick texture. Enamelled with a mottled monochrome glaze of brilliant ruby-red tint. Ch'ien-lung period, 1736-1795. Has carved teakwood stand.

Height, 12¼ *inches.*

630—Unique Vase

Tall oviform, with wide tubular neck. Enamelled with a monochrome glaze of old ivory or "rice-color" applied over a surface which is covered with a network of brown crackles. This piece was purchased from the Sixth Prince in Peking in 1891, and was claimed by him to be a Lang Yao specimen. It certainly is closely related to the red family, and may safely be attributed to the K'ang-hsi period, 1662-1722.

Height, 17½ *inches.*

631—Superb Powder-blue Vase

Club-shaped. Enamelled with a mottled cobalt-blue glaze of brilliant texture, known as "powder-blue." Two rims of the lip are of white, and left free of the glaze. Underneath the foot is an inscription etched in the paste which reads, "This was the property of our ancestor, Johi-Ko, who lived during the reign of K'ang-hsi." K'ang-hsi period, 1662-1722.

Height, 17¾ *inches.*

632—Important Mustard-yellow Vase

Tall oviform, with spreading base and tubular neck. It is invested with a monochrome glaze of mustard-yellow color, which is minutely crackled throughout; the foot is enamelled underneath with the same glaze, which also spreads over the surface inside the mouth and neck. Ch'ien-lung period, 1736-1795.

Height, 17¼ *inches.*

633—Beautiful Mirror-black Biberon

Globular-shaped body, with tall slender tubular neck. Invested with a mirror-black glaze of brilliant and very high quality, which is applied so as to leave a well-defined white rim round the mouth. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 17¾ *inches.*

634—Very Rare Turquoise Bottle

Globular-shaped body, with tall tubular neck. It is enamelled with a mottled monochrome glaze of pale turquoise tint of opaque quality. The glaze has been applied so as to leave the rim round the foot and the rim of the mouth untouched with the glaze, an indication that this specimen was made during the Ming Dynasty. It is ascribed to Wan-li, 1573-1619. Has carved teakwood stand.

Height, 18 *inches.*

635—Brilliant Mirror-black Club-shaped Vase

Of thin texture. Enamelled with a monochrome glaze of mirror-black of dense and brilliant quality. Two rims of the lip are of white, and left free of the glaze. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 18 *inches.*

636—Beautiful Powder-blue Bottle

Globular-shaped body, with tall, wide tubular neck. Invested with mottled cobalt-blue glaze known as "powder-blue," of brilliant quality, applied so as to leave a well-defined white rim round the mouth. A decoration, originally executed in pencilled gold over the glaze, is now almost obliterated. K'ang-hsi period, 1662-1722. Has carved teakwood stand.

Height, 16½ *inches.*

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